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TABLE OF CONTENTS.

	PAGE
NEW EDITIONS OF SHAKESPEARE, by Prof. E. DOWDEN	37
HAKK'S STORY OF CHINESE GORDON, by D. BOULGER	38
FOSTER'S ROYAL LINEAGE OF OUR GENTLE FAMILIES, by E. C. WATERS	39
BROWN'S MYTH OF KIRKÉ, by H. BRADLEY	40
NEW NOVELS, by E. PURCELL	41
BOOKS OF TRAVEL	42
NOTES AND NEWS	43
UNIVERSITY JOTTINGS	44
FRENCH JOTTINGS	44
ORIGINAL VERSE: "PYGMALION AND GALATEA" AT THE LYCEUM, by the Rev. H. D. RAWNSLEY	44
OBITUARY	44
MAGAZINES AND REVIEWS	45
THE EGYPTIAN QUESTION, II., by Capt. R. F. BURTON	45
SELECTED FOREIGN BOOKS	47
CORRESPONDENCE:— Mystics and the Sacrament, by Dr. J. H. Shorthouse; The Tomb of Margaret Countess of Cumberland, by Canon Raine; The Myth of Cronus, by A. Lang; English Publishers and American Books, by Griffith & Farran, and Field & Tuer	47-8
APPOINTMENTS FOR NEXT WEEK	48
THE ELEMENTS OF PLANE GEOMETRY, by J. S. MACKAY	48
SCIENCE NOTES	49
PHILOLOGY NOTES	49
MEETINGS OF SOCIETIES	49
AUTSLEY'S ORNAMENTAL ARTS OF JAPAN, by COSMO MONKHOUSE	49
THE ITALIAN PICTURES AT BURLINGTON HOUSE, by Dr. J. P. RICHTER	50
LETTER FROM EGYPT, by Prof. SAYCE	51
CORRESPONDENCE:— Some Pictures at Burlington House, by Claude Phillips	51
NOTES ON ART AND ARCHAEOLOGY	52
RECENT CONCERTS, by J. S. SHEDLOCK	52

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I am in favour of a text without notes, or a text with many notes; let us not puzzle at all, or let us puzzle out every difficulty. It seems to me to be the pedantry of common-sense to think scorn of the services of those editors, annotators, commentators, critics, whom Mr. White dismisses as mere dullards and drivellers, but to each of whom we actually owe some grain, perhaps several grains, of fruitful fact or thought. One of them grubs among black-letter books, one has a genius for textual conjecture, one has a delicate ear for verse; each and all have served us, and we owe them thanks, not scorn. An editor of Shakspeare, however gifted, insults his reader when he announces, as Mr. White does, that he has never taken the trouble to read Spalding's

essay on "The Two Noble Kinsmen;" and retribution overtakes him when a few pages farther he cites a forged document as fixing the downward date of "The Tempest." Pedantry may blind us; but self-complacent common-sense can sometimes throw a pinch of dust in our eyes. If Mr. White persuades himself that with the aid of his notes, useful as they are, an ordinary reader can understand what Shakspeare wrote "as nearly as possible in the very way in which he would have understood and enjoyed it if he had lived in London in the reign of James I.," he simply is blinded by a liberal pinch of dust thrown in his eyes by common-sense. I am on the side of the pedants. To acquire an instinctive feeling for Elizabethan language, versification, style, you must, like Dyce, live in Elizabethan literature; you must so saturate yourself with it that it colours your bones as madder does the bones of a pig; and even then your instinct will not be infallible.

Mr. White, "following eminent example, took the advice of his washerwoman" in determining what passages were sufficiently obscure to justify explanation. We are delighted to hear this; we have always admired the fine culture of the American democracy, but to discover that the bleachers of summer smocks are joint-editors of Shakspeare comes as a surprise. I imagine Mr. White's collaborateur as charming as one of Mr. Abbey's milk-maids; I see the perplexed scholar strolling across the meadow, with proof-sheets in his hand, to where her fairer sheets are swaying in the wind, and there she enlightens him so prettily ("most busy less, when she does it") on "ullorxa," and "esil," and "empirickqu tick," and "cride game," and "runaway's eyes," her voice mingling with the voice of the river. Mr. White and the whitster, not of Datchet-mead and Thames side, but of the trans-Atlantic Riverside, find Shakspeare charmingly free from obscurity! In the "Merry Wives" there is no note on "buck" or "buckbasket," and that is easy to understand; but that "a'oman which is in the manner of his nurse, or his dry-nurse, or his cook, or his laundry, his washer and his wringer" should find so many other things easy which have seemed difficult to Capell, Malone, and Dyce is matter of pleasant congratulation. Many washerwomen have done virtuously, but thou excellest them all! The truth is that an ordinary, off-hand reader of Shakspeare finds few difficulties, because he is unaware of his own ignorance; and the explanation of half the useless commentatorship is that, when we look into it, Shakspeare is in a thousand instances difficult or obscure, and in the dimness we lose our way, excusably enough, in wandering mazes lost.

To glance here and there at a few points in detail. Among the notes on the Sonnets are two which show Mr. White at his best and worst. His emendation of the last line of sonnet cxiii.—

"My most true mind thus maketh *mind* untrue"—

seems to me to rank well among the conjectural emendations of the Quarto reading,

"My most true mind thus maketh mine untrue."

On the lines in sonnet cxxvii.—

"They [her eyes] mourners seem
At such who, not born fair, no beauty lack,
Sland'ring creation with a false esteem,"—

Mr. White notes, "*No beauty lack.* The sense seems to require '*all beauty lack*;' and a negative assertion seems always to have disturbed S.'s coherence of thought." It is really W.'s, and not S.'s, coherence of thought which is disturbed. Those not born fair lack no beauty, because they wear false hair, and paint themselves beautiful for ever; hence my dark lady's eyes are in mourning. A real example of Shakspeare's well-known confusion in the use of negatives, especially frequent in the case of *no less*, unnoticed by Mr. White, and, so far as I know, by other critics, is the following:—In "As You Like It" (V. iv.), Duke Senior exclaims, in welcoming Celia—

"O my dear niece, welcome thou art to me!
Even daughter welcome, in no less degree."

Theobald, Sidney Walker, and Dyce place a hyphen between "daughter" and "welcome," making this a compound noun, the Duke offering his niece a daughter-welcome. But is not Shakspeare here at his old trick of blundering about *no less*, and does he not mean "Even a daughter is welcome in no higher degree than you, my niece"? Turning a few pages back to the puzzling *Ducadme* of Jaques's song, I find that Mr. White alters it to *Ducadme*, and adds the note "*Ducadme* = bring to me (Lat.)." I have elsewhere thrown out the conjecture that Jaques's *Ducadme* is simply the French *duc damné*. Jaques is railing against the Duke and his followers—asses who have left wealth and ease, "a stubborn will to please." He has been all day avoiding the Duke, and he has just been told that the Duke is coming to drink under the tree which Jaques has appropriated. "*Ducadme*" is "a Greek invocation," because it is not Greek, but the French of Arden woods; "to call fools into a circle," for the Duke has gathered asses and fools around him. Jaques will go to sleep if he can; if he cannot, he will rail against all the first-born of Egypt. Why "first-born of Egypt"? Because Duke Senior, the elder brother, is the object of Jaques's spleen, and would that the plague of Egypt took him!

In the same play (III. ii.) I am glad to see Mr. White retaining Rosalind's "O most gentle Jupiter," and refusing to admit the specious "gentle pulpit" of Mr. Spedding. But why alter (IV. i.) "and the foolish *chroniclers* of that age found it was—Hero of Sestos" to "foolish *coroners*"? Of course the jest lies in an allusion to a coroner's inquest; but this is sufficiently indicated by the word "found," and the jurymen are, very properly, the chroniclers.

"May I be bold to think these spirits?" asks Ferdinand in "The Tempest" (IV. i.), and Prospero answers,

"Spirits which by mine art
I have from their confines call'd to enact
My present fancies."

For. Let me live here ever;
So rare a wonder'd father and a wife
Makes this place Paradise."

Wife or wise? for, I believe, copies of the First Folio differ on this point. Mr. White reads *wise*, and perhaps he is right. But may not Ferdinand on this solitary island imagine himself, as it were, in Eden? He is Adam, and Miranda is his Eve, while, with all reverence, this wondered father who can call spirits from their confines is an earthly Pro-

vidence, like the great Father of all, who sent spirits gliding into Paradise.

"The body," says Hamlet (IV. ii.), "is with the King, but the King is not with the body. The King is a thing—" "Hamlet," says Mr. White, "keeps up his semblance of madness." True, but there is a method in his madness. Hamlet delights in private readings of his own speeches, and "the King" means two things with him. "The body is with the King"—how can "the King" want tidings of the body when it is already with the King? (*i.e.*, as understood in the private sense, "with my dead father, the true King")—but (Hamlet remembering how lately he has seen his father's spirit) the King is not with the body (for the disembodied King stalks in his habit as he lived through this very palace). The King is a thing—Here Guildenstern's interruption reduces Hamlet to utter the mere reply churlish, "a thing" (not ensky'd and sainted, nor to be hereafter ensky'd, but a mere King Claudius), "a thing of nothing."

"Where Spain?" asks Antipholus of Dromio ("Errors," III. ii.), who is comparing the globular kitchen-wench's parts to various countries. "Faith, I saw it not; but I felt it hot in her breath." Why "saw it not," and why only "felt it"? Mr. White and other commentators appear not to have noticed Dromio's jest, the clown reading his master's geographical question "Where Spain?" as "Where's pain?" and pain is, of course, not seen, but felt.

"World, world, O world!" cries Edgar ("Lear," IV. i.)—

"But that thy strange mutations make us hate thee
Life would not yield to age."

Surely Mr. White's "washer and wringer" might have permitted a note here. Edgar seems at first sight to say: "Were it not that we hate the world we should escape from it by suicide." But the emphasis is on "strange mutations." If anything else made us hate the world except its strange mutations we might fly to death; but since these are the cause of our hatred, how dare we seek death, that strangest mutation of all?

The following suggestion I offer, timidly hoping to glean a rare approval for it. Lady Macbeth speaks:

"Thou'ldst have, great Glamis,
That which cries, 'Thus thou must do if thou
have it,'
And that which rather thou dost fear to do
Than wishest should be undone."

Mr. White gives no note, and perhaps accepts a common interpretation, that Macbeth would have the crown ("that which cries 'Thus, &c.'") and the crime (that which he fears to do). But the logic of the whole passage requires a different meaning: Macbeth, says his wife, would fain have a good conscience and also murder Duncan. He would have

"That which cries, 'Thus thou must do, if thou
have it,'"

that is, a good conscience which says, "thus must thou act if thou art to retain a conscience at all;" and he would also have his crime and its fruits.

One more note: Mr. White, with all recent editors, except the editor of the *Parchment Shakspeare*, treats the two stanzas in "The Passionate Pilgrim" beginning "Good night,

good rest," as a separate poem from the three stanzas beginning

"Lord, how mine eyes throw gazes to the east."

But the five stanzas certainly make a single poem, and so they are printed in the original Quarto. My last word concerning Mr. White's edition must be a word of sincere welcome, with a trust that the readers for whom it is designed may find it so good and useful that they will soon require something still better.

Bishop Wordsworth's second and third volumes have all the merits of the first volume and fewer faults. In the Preface to the third volume some criticisms written by me in the *Academy* are noticed by the Bishop in a spirit so gracious—gentle, yet firm—that I might grow remorseful had my words not been spoken in defence of some of the noblest and most exquisite lines of Shakspeare. But Portia and Rosalind have told me that they approved my words, and Portia looked serious as she said this, and Rosalind looked like the gracefulest of rogues. EDWARD DOWDEN.

The Story of Chinese Gordon. By A. Egmont Hake. With Two Portraits and Two Maps. (Remingtons.)

VERY rarely does it happen that two great questions of the hour recall to public notice the same man; yet the present crisis in China and the confusion throughout the Soudan, wide apart and wholly disconnected as the two fields of action are, irresistibly suggest memories of the achievements of Chinese Gordon. No Englishman ever impressed the Chinese with a sense of the nobility of the European character in anything approaching the way that he did; and yet, if we consider the difficulties of his position in the Soudan, it will be allowed that what he accomplished there was a still more remarkable triumph of human character than even his long succession of victories against the rebels of Kiangsu. The story of Chinese Gordon could not, therefore, be told at a more appropriate moment than the present; and Mr. Egmont Hake, approaching his subject in the right mood of appreciative admiration, has produced a volume which should find a wide circle of readers if only for the sake of its hero. Gen. Gordon is one of those simple-minded heroes who blush to hear their own deeds told; and he has acquired a habit, when the world has nothing particular for him to do, of burying himself in out-of-the-way places where he feels safe from the importunities of the notoriety-makers of the age. The world is not so rich in men of this character that it can see with indifference an administrator of unique power of organisation and of influencing men for good without suitable employment. There is much still for Chinese Gordon to do; but the opportunity has again had to be provided by a foreign Government.

Mr. Hake gives an interesting sketch of that branch of the Gordon family from which the present Gen. Gordon sprang, and those who believe in character being inherited will find much to strengthen their faith in what he tells about Gordon's ancestors. On his mother's side he was an Enderby, a family of merchant whalers, who "were the first to frequent the Pacific round the dreadful

Horn, and abolish the bugbear that for centuries had perched upon its cliffs." Gordon entered the Royal Engineers at an early age, and arrived in the Crimea on New Year's Day 1855, when he was within a few weeks of completing his twenty-second year. He had his share of personal adventures and narrow escapes during his work in the trenches; and it may be added that he then formed a poor opinion of the quality of French soldiers, and a rather high one of the steadiness and devotion of the Russians. After the war he was appointed to serve with the Commission marking out the new frontier between Russia and Turkey, and then he was sent on similar work to Armenia. From Armenia he went to China, when the first news that met him on arrival was that the Taku forts had been captured. He participated in the Pekin campaign, and was stationed for some time at Tientsin, where he employed his leisure in making excursions into the surrounding country, once going as far as the Great Wall. In 1862 he was ordered to Shanghai, where, the English authorities having decided to clear the country of rebels for a distance of thirty miles round that town, he first came into contact with the Taipings. With English soldiers he found it an easy task to vanquish the insurgents whom he was subsequently to conquer with Chinese levies. Mr. Hake gives a particularly interesting account of the circumstances which led to Gordon's acceptance of the command of the force to be known in history as the "Ever-victorious Army." His troubles arose as frequently from the insubordination of his own force as from the opposition of the Taipings. On one occasion

"the artillery refused to fall in, and threatened to blow the officers to pieces, both European and Chinese. The intimation of this serious mutiny was conveyed to Gordon in a written proclamation. Convinced that the non-commissioned officers were at the bottom of the affair, he called them up and asked who wrote the proclamation, and why the men would not fall in. They had not the courage to tell the truth, and professed ignorance on both points. With quiet determination, Gordon then told them that one in every five would be shot, an announcement which they received with groans. During this manifestation the commander, with great shrewdness, determined, in his own mind, that the man whose groans were the most emphatic and prolonged was the ringleader. This man was a corporal; Gordon approached him, dragged him out of the rank with his own hand, and ordered two of the infantry to shoot him on the spot. The order was instantly obeyed."

The most brilliant of all Gordon's brilliant exploits was the capture of Soochow, which entailed the collapse of the Taiping movement in Kiangsu. The victory was the more creditable inasmuch as it was won against a more numerous enemy, occupying a position of great natural and artificial strength. Perhaps the most striking incident in connexion with the attack on Soochow was the extraordinary moral restraint which Gordon imposed upon his own followers in respect of looting. He asked Li Hung Chang for two months' extra pay for them, which was refused; but, sooner than risk the consequences of keeping his disappointed men near the fallen town, he removed them to Quinsan. Mention of Soochow naturally recalls the murder of the Wangs, or Taiping leaders, in breach of the understanding conveyed by

the Chinese generals in response to Gordon's appeals for lenience. Not merely did this breach of faith disgust Gordon, but it involved him in the most imminent personal danger. Hastening to the residence of one of the principal Wangs, to see what he could do,

"he was at once surrounded by some thousands of armed Taipings, who shut the gates on him as he went in, and declined to allow him to send out his interpreter with a message to his troops. Fortunately, it happened that the Taipings no more knew than Gordon himself that their chiefs had been put to death. Had they done so they would have held Gordon responsible, and might have put him to torture. As it was, they held him as a hostage for the good treatment of their leaders. He was kept powerless in the palace from the afternoon of the 6th till the morning of the next day, surrounded by Taipings. . . . Few men have looked upon death under circumstances so intricate and so threatening."

Gordon was honoured by the Chinese Government with the rank of Titu, and received presents of the yellow riding-dress and peacock's feather that are the highest dignities it can bestow; but he emphatically refused all pecuniary reward. During his service with the Chinese he had learnt to appreciate their virtues and to make allowances for their faults. Even the treachery at Soochow, which had at the time filled him with such wrath that he contemplated exacting a personal revenge for it, came to be regarded with a more lenient and discriminating eye as a natural incident of Chinese history. We cannot refrain from closing the record of his Chinese career with the following very wise words on the subject of the ruling and the ruled in China:—

"It is absurd to talk about Manchooks and Chinese; the former are extinct, and the latter are in every part. And it is equally absurd to talk of the Mandarins as a class distinct from the people of the country; they are not so, but are merely the officials who hold offices which are obtainable by every Chinese without respect to birth—I will not say money, as certainly there is some amount of corruption in the sale of offices; but Russia is equally corrupt, for that matter, in her distant provinces, and it is not so very long ago that we were also somewhat tainted in the same way."

Perhaps the most beautiful passage of all in the life of Chinese Gordon is that which is the least known—his residence at Gravesend in the interval between China and Egypt. We must tell it in Mr. Hake's own words:—

"His life at Gravesend was a life of self-suppression and self-denial; to himself it was one of happiness and pure peace; he lived wholly for others. His house was school and hospital and almshouse in turn—more like the abode of a missionary than of a Colonel of Engineers. The troubles of all interested him alike. The poor, the sick, the unfortunate, were ever welcome, and never did suppliant knock vainly at his door. He always took a great delight in children, but especially in boys employed on the river or the sea. . . . One day a friend asked him why there were so many pins stuck into the map of the world over his mantelpiece; he was told that they marked and followed the course of the boys on their voyages, that they were moved from point to point as his youngsters advanced, and that he prayed for them as they went day by day. The light in which he was held by these lads was shown by inscriptions in

chalk on the fences. A favourite legend was 'God bless the Kernel.'"

For such a man it was but the most natural thing in the world to deface the inscription on a gold medal presented to him by the Empress of China, to dispose of it for ten pounds, and to send the proceeds anonymously to the fund for the distressed operatives in Lancashire! The revelation of these facts will be very hateful to him, and Mr. Hake's courage will be tried by the momentary wrath it may produce; but the world must be the better and the wiser for the knowledge of the details of Gen. Gordon's life which he would fain keep concealed from all human ken.

And what shall we say on the subject of his work in Egypt? Appointed in 1874 to succeed Sir Samuel Baker and to carry on the work of putting an end to the slave trade, he threw himself into his new task with all the energy that had characterised his campaign in China. His first act was significant, and showed that he did not approach the subject with ideas of self-advantage. The Khedive had fixed his salary at £10,000 a year; he refused to accept more than £2,000, the rate of pay he was then receiving as British Commissioner on the Danube. In the Soudan Gordon's vigour and capacity were conspicuous in the simplest incidents of his administration among peoples accustomed to misgovernment for generations, and practically ignorant of the meaning of such phrases as justice and mercy. His sympathy with the unfortunate and down-trodden blacks, who were made the victims of greed by their stronger neighbours, was intense. He spared neither himself nor his subordinates in endeavouring to place a term to their misery. His success, considering the very meagre support received from Cairo, was quite extraordinary. He did put an end to the slave trade for the time being, he was the means of assigning a date for the emancipation of the slaves, he overthrew the powerful robber confederacy of Zebchr and his son Suleiman, and he averted war with Abyssinia. The merit of his success was enhanced by the paucity of his means. Acting in the name of a half-hearted and impetuous Government, he was not only expected to meet the deficit of an embarrassed province, but to send sums of money to contribute to the luxury of Cairo. The few soldiers he could array were neither very efficient nor very courageous. Their want of courage he had frequently to supply by his own personal intrepidity. More than once it happened that he relieved garrisons of several thousand men with his own body-guard of less than as many hundreds. On one occasion he even relieved a panic-stricken garrison by himself alone! Nor was his visit to the camp or court of the truculent King of Abyssinia less full of peril or less indicative of the proud resolve of the man to see and do everything for himself. There is no room to doubt that it was the means of averting a war that could scarcely have failed to be most disastrous for Egypt.

With his return in 1879 from Egypt, where he had clearly foreseen the dangers that were coming from a mutinous and unpaid soldiery, his public career may be said to have reached its latest incident of importance. It is true that he was subsequently appointed secretary to Lord Ripon, and that he held the

office for some weeks before he retired for a reason not stated in this volume, but one which did infinite credit to his sense of justice; that he then commanded the Engineers in the Mauritius; and that, lastly, he learnt at the Cape the fact that weak Governments, whether Chinese or colonial, have very similar methods of dealing with rebels. But these are unworthy of being remembered in connexion with Chinese Gordon. His visit to China in 1880, and the very practical advice which he gave to his old colleague, Li Hung Chang, at the time of the dispute with Russia, were more in consonance with his character and dignity. But each and all of these circumstances become in Mr. Hake's skilful hands the means of arriving at a more perfect knowledge of the character of this remarkable man. Chinese Gordon is a name to conjure with among two races to whom the blessings of pure justice and wise government have been long denied. As a general, his operations among the creeks of Kiangsu proved him to be well able to plan out a campaign which masters in the military art admit to have been the best under the circumstances, and to bring it to a victorious conclusion. As an administrator, his work among the blacks in the Soudan must be regarded as quite the most remarkable piece of civil organisation performed by any single Englishman since the day of Warren Hastings. And, lastly, as a man, the record of his daily life, of his most trivial deeds, preserved in the hearts of those who treasure his friendship as well as in the pages of Mr. Hake's admirable biography, prove him to be one of those whose actions will "serve as a beacon to others." DEMETRIUS BOULGER.

The Royal Lineage of our Noble and Gentle Families, together with their Paternal Ancestry. Compiled by Joseph Foster. (Privately Printed.)

PEOPLE who are not genealogists will hear with some surprise that there are families in every rank of life who are legitimately descended from the blood royal of England. It is well enough known that when Mr. C. E. Long compiled his *Genealogical List of Persons entitled to quarter the Royal Arms* he reckoned among them a butcher, the sexton of a London parish, and the toll-taker of a turnpike gate. But these stray instances of the vicissitudes of fortune will be less astonishing to most people than the fact that a multitude of well-to-do middle-class folks—solicitors, surgeons, and tradesmen—can maintain pretensions to royal lineage. The truth is that the descendants of the younger children of Edward I. and Edward III. were so numerous and prolific that the blood of the Plantagenets is now widely diffused through every class of the community, and royal descent is no longer any real test of social position.

The first writer on this subject was Mr. Long, who published in 1845 what he intended to be an exhaustive list of all those persons who are entitled by the laws of heraldry to quarter the royal arms of England. But he attempted no pedigrees, and his list is strictly confined to heirs and co-heirs of royal cadets. This book was quickly followed by *The Royal Families of England, Scotland, and Wales*, in two volumes, which were the joint

production of Sir Bernard Burke and his father. They contain some 250 pedigrees of persons of royal descent, who were evidently selected on no other principle except that they were subscribers to the book. Mr. Foster's selection was probably governed by similar considerations; but, however this may be, he has produced a book of much greater interest and value. His tabular pedigrees are supplemented by a genealogical narrative, with dates and details of every generation, for the fullness and accuracy of which he deserves great praise. He gives in many cases the paternal ancestry of families, as well as their royal lineage; and he assures us in his Preface that every pedigree has been tested, and no descent has been inserted without sufficient proof. The result is that his pedigrees of Brackenbury and Woodford are shorn of several generations of unproved ancestors who were accepted without question by Sir Bernard Burke. It is a marked feature in Mr. Foster's genealogies that they show the true rank and occupation of ancestors who are usually passed off in printed pedigrees as so many Esquires, so that his readers are enabled to estimate the social position of each generation, and to trace the varying fortunes of the family as they gradually rose or fell.

The account of the Tennyson family will supply an interesting example. Lady Anne Leke, a co-heir of the barony of Deincourt and a lineal descendant of Edward III., married Henry Hildyard, M.P., of Winestead, a Yorkshire squire of family and fortune. Their son and heir, Henry Hildyard, turned Roman Catholic, and was compelled to sell his patrimony after the Revolution in 1688. His son and heir, Christopher, was a profligate and a spendthrift, who deserted his wife, and left four daughters and co-heirs slenderly provided for, who were glad to marry husbands of a lower degree. The second daughter, Dorothy, married in 1719 George Clayton, a Baltic merchant at Great Grimsby, by whom she had several children. After his death she married again; and her second husband was Ralph Tennyson, an attorney in partnership with his brother at Grimsby. Her daughter, Elizabeth Clayton, married the younger brother of her stepfather, Michael Tennyson, an apothecary at Hedon-in-Holderness. Their son, George Tennyson, was bred to the law, and was partner with his uncles, who both died when he was only twenty-seven. He continued and extended their business, and further improved his fortunes by marrying an heiress. He acquired by purchase a considerable estate in Lincolnshire, on which he built the mansion known as Bayon's Manor. He had two sons: but his eldest son, who was Rector of Somersby, and the father of the Poet Laureate, died before him: and, when he died in 1835, he made his second son, Charles, his testamentary heir on condition of his assuming the name and arms of d'Eyncourt. Mr. Tennyson d'Eyncourt sat in ten successive Parliaments, and was sworn a member of the Privy Council. He died in 1864, and his son, Admiral d'Eyncourt, is the present owner of Bayon's Manor.

Mr. Foster has worked out the genealogy of the Hardinge family more thoroughly than it has ever hitherto been printed, but he has missed some few details which he will now be able to add in his next edition. Sir

Robert Hardinge married at Highgate Chapel, on April 29, 1652, Anne Sprignell; and their son, Gideon, the ancestor of Viscount Hardinge, got his Christian name from his maternal grandfather, Gideon de Laune, the famous apothecary. Gideon Hardinge was Vicar of Kingston-on-Thames by the presentation of his uncle Nicholas, who purchased in 1691 the manor of Canbury, to which this vicarage is appendant. Gideon's wife, Mary Westbrooke, was baptized at Kingston, March 4, 1669-70, and was buried there July 18, 1705. She was the daughter of Caleb Westbrooke, Gent., from whom her son, Caleb Hardinge, the Queen's physician, derived his name. Some stress is laid on the origin of these names, because it has always been a puzzle to the family how it came to pass that the son and grandson of a Cavalier knight were christened by such Puritan names as Gideon and Caleb.

Mr. Foster is less successful in ancient genealogy than in modern, for it seems that he has still to learn the origin of the Nevills. His pedigree begins with Geoffrey de Nevill, the husband of Emma de Bulmer; whereas the founder of the family in England was Geoffrey's grandfather, Gilbert de Nevill, who succeeded before 1114 to the five manors in Lincolnshire which Ranulf de St. Valeri held under the Bishop of Lincoln in Domesday.

EDMOND CHESTER WATERS.

The Myth of Kîrké; including the Visit of Odysseus to the Shades. By Robert Brown, jun. (Longmans.)

Mr. Brown's previously published researches into the sources of Greek mythology have shown that the divine and heroic legends of Hellas contain, intimately interwoven with the original Aryan fabric, a large proportion of elements derived, through Phœnician and other channels, from the ancient religion of Babylonia. In the present volume he endeavours to ascertain the extent to which this foreign material is present in the stories narrated in the tenth and eleventh books of the *Odyssey*, and to discover the meanings originally underlying both the native and the foreign portions of these myths. Mr. Brown's new volume displays the same ingenuity and comprehensive learning as are found in its predecessors. Even those who reject the author's interpretation of the myths must acknowledge the value of the book as an exhaustive summary of the facts which any true interpretation must be able to explain.

As the readers of the ACADEMY are aware, Mr. Brown is a decided adherent of the theory which regards mythology as having in the main originated in the attribution to personal agencies of the recurrent changes of the physical world. This theory, which was originally based on the study of the Aryan mythology, has received powerful support from the phenomena of the Accado-Semitic mythology revealed to us by the cuneiform inscriptions. These two systems are to some extent known to us in their historical development, and we can trace them back to a time when the believers in the myths were still conscious of some sort of connexion between mythical incidents and the phenomena of day and night, summer and winter, cloud, wind, and sea. The "natural phenomena theory"

may have suffered discredit through the want of scientific caution exhibited by some of its advocates, and it may require to be modified and supplemented as the field of comparative mythology is widened. But the evidence yielded by historically known mythologies cannot reasonably be set aside in favour of presumptions based on a miscellaneous study of savage myths, for the most part imperfectly reported, and at best only known to us in a single stage of their development.

Mr. Brown does not, however, regard the "natural phenomena theory" as supplying the sole and sufficient key to the interpretation of the *Odyssey*. On the contrary, he is quite aware of the danger of misapplying this theory in the explanation of incidents which can be accounted for by the poet's conception of geographical facts, or by the manners and customs of the Homeric age. He is even careful to note that the historical existence of Odysseus is not disproved by the arguments which resolve his recorded wanderings into a series of nature-myths. Still, Mr. Brown is as firmly convinced as Sir G. W. Cox that the true hero of most of the adventures ascribed to Odysseus is no other than the sun, and that the superhuman personages with whom he meets are simply the actors in the daily presented spectacle of nature. The soundness of this view must be judged by the completeness with which it will account for those features in the poem which otherwise appear motiveless and arbitrary. In several instances Mr. Brown's new applications of this principle of interpretation appear remarkably successful.

Every reader of the *Odyssey* has been struck with the close general resemblance, along with some important differences, between the characters of Circe and Calypso. The points both of likeness and of diversity find a clear explanation in Mr. Brown's hypothesis of the nature of the two personages. He considers that Circe is strictly the moon-goddess, of Babylonian origin, though with an Aryan name (meaning, according to Mr. Brown, the "Round" moon), while Calypso is a more purely Aryan conception, representing the night sky with moon and stars. Mr. Brown points out that the relations between the Babylonian lunar goddess Istar and the solar hero "Izdubar" closely resemble those between Circe and Odysseus; and in the legend of the "Descent of Istar" he finds a parallel to Circe's acquaintance with the under-world. A strong case is thus made out, not only for the naturalistic interpretation of the myth, but for its derivation from a foreign source. In support of the latter conclusion Mr. Brown adduces, among many other arguments, the correspondence between the peculiar orientation of the Babylonian temples and the distortion of the points of the compass observable in the Homeric geography. Another indication of Babylonian influence is found in the southward voyage of Odysseus towards Erebus, which Mr. Brown compares with the Accadian belief that the spirits of the dead sailed down the Euphrates to their final home.

I cannot share Mr. Brown's confidence in his Accadian derivations of certain Homeric proper names. Coincidence of sound, unsupported by historical evidence, is a very unsafe guide in etymology. The suggestion of *ai* (moon) as the etymon of the name of Circe's island

(Αἰαίη ἡῖρος) is, however, certainly striking, though it is encumbered by some philological matter of very questionable value. The name of Aietes, the brother of Circe, is explained as a compound of *ai* with the Accadian title of the moon-god, Itu or Idu. The derivation of αἰαίη from the Accadian *mul* (star) is hardly likely to gain acceptance. Perhaps Mr. Brown does not quite sufficiently recognise the probability that some of the obscure mythic names of the *Odyssey* belong to the unknown languages of Asia Minor. The author's etymological speculations are in general decidedly the weakest part of his work. When he derives the name Poseidon from a Phœnician *Taurdayan*, "Judge of Tyre" (a grammatically impossible form), or connects Aides with the Scandinavian Hœr, and this again with the Latin *odi*, he is himself open to the rebuke he bestows on Mr. Keary for propounding novel etymologies without adequate philological preparation.

My space does not permit me to discuss in detail the many acutely reasoned suggestions which Mr. Brown has contributed to the illustration of the story of Circe and the Nekyia. It is quite possible that many of the author's interesting speculations may hereafter be proved to be untenable; but he has at least pointed out a sound method of enquiry, which cannot fail ultimately to yield valuable results.

HENRY BRADLEY.

NEW NOVELS.

The Valley of Sorek. By Gertrude M. George. In 2 vols. (Redway.)

Felicitas. By Felix Dahn. (Macmillan.)

One False, Both Fair. By J. B. Harwood. In 3 vols. (Hurst & Blackett.)

Warleigh's Trust. By Emma J. Worboise. (Clarke.)

The Apparition. By the Author of "Post Mortem." (Blackwood.)

Cape Cod Folks. By Sally Pratt Maclean. (Griffith & Farran.)

THE obsolete puff by Verses Commendatory, written, or supposed to be written, by the author's friends, was bad enough; but infinitely worse is the puff prefixed to Miss George's unlucky book, which we may as well say at once is a very decent feminine book in its way. The puff is nothing less than a laudatory review of the novel, under the guise of a Preface. A certain literary person (whose name and address given in full we need not repeat) has, it seems, "been asked by the publisher"—not, we trust, without a due honorarium—to execute this work; and, though he has faithfully piled up all the compliments that mortal reviewer could possibly suggest, it must be owned that the story would have stood much safer on its merits. Of course he begins with an historical sketch of our female novelists, with appropriate remarks on each, from Behn to Austen, Brontë, and Eliot, and so works his way down to what he superbly calls "the maiden work of the latest of our lady-novelists," as though *The Valley of Sorek* were the final outcome and last goal of all previous effort. As well might one say that the childish muddle of *Progress and Poverty* has put the coping-stone upon the work of Turgot Smith and Cobden.

The analysis of the characters is very well done, were it not for the exaggeration of praise; and it is hard to have to write a review upon a review. We cannot, however, regard the heroine, Hebe (a frivolous, commonplace London miss), as "quite a Titianesque picture with the warmest and richest tones of colouring." To come to the story itself, there is not much to be said. Certainly it is not a success, nor will it be enjoyed much except by those whose views accord with those of the writer. It is aimed against infidelity, which is developed in four or five male characters. One Westgate, a gay undergraduate, was reformed by the death-bed of an infidel friend, and, for the rest of his life, wrestled, in the cause of religion and philanthropy, with other infidel friends, and got thrown at last. Some discrimination is shown in distinguishing between the different species of infidel, but the writer has clearly had too little experience of real life, and her men are mere unnatural, stiff puppets. She has evidently certain very sensible and wholesome moral opinions to put forward, and these she places in the mouths of her characters. Hence, throughout most of the book the people talk and argue at terrible length and indulge freely in controversy. The winding up is sad and tragical, but thoroughly unsatisfactory. Titianesque Rose elopes and dies; her husband, Westgate, is cleared from the criminal charge he lies under, and dies too, giving the hand of his little sweetheart and ward to the most elderly and obstinate of the infidels, who is converted on the spot. No fault can be found with the tone or teaching of the book, if sometimes a little severe. We do not care to hear the excellent Westgate calling the 'publicans and brewers "human vampires" and "blood-suckers." In style there is much to approve, and often in matter, but as a whole it is not interesting.

Romances of the classical or early Christian period are not suited to every taste. They are always much alike, and *Felicitas* is on the old model. It is written with much learning and vividness of local colour, and the barbarian invasions form a good groundwork. But we prefer the plain old Histories.

Mr. Harwood's last work marks the apogee of sensational plots. For absurd impossibility and calm assurance it stands unrivalled, and is in its way a curiosity of literature worth preserving. It is simply a mystery how anyone could so presume upon the idiocy of his readers as to put forward this lamest version of the Tichborne claim. Clare and Cora Carew were two sisters strangely alike, only it turns out, when wanted at the end, that Cora has a curious blue lunate mark on her wrist, which of course neither she nor anyone else knew of but the aged nurse. Clare's husband, the Marquis, has just died, leaving her vast estates and treasure. The girls are bringing the corpse home from Egypt, when, instigated by a fiendish Russian Countess, Cora resolves to personate her sister and get her property. The process is simple. On arriving at the grand Welsh castle Cora slips on a wedding-ring, pushes in front of her sister, and at once acts the Marchioness, sobbing about poor dear Wilfred, and so on, in Lady Barbara's arms. The real peeress, naturally nonplussed at this bold move on the

part of a twin-sister whom she loved better than life, and who hitherto had been a perfect angel, feebly protests, and is promptly bundled out of the house as an impostor, and forced to vegetate as Miss Carew in the house of her brother, who, like everybody else, is completely taken in. This precious farce is kept up for three volumes, with the funniest parade of detectives and law proceedings, until someone thinks of the inevitable family nurse, and the great Leominster case finally turns on tattoo marks. Was ever anything so silly? In the first place, two grown persons have never been so much alike as to be undistinguishable when side by side. Had it been otherwise, Clare would surely have had her coronet or the broad arrow branded on her back in the interests of all parties. Again, is it likely that the young widow, the wife of a year, could have still been mistaken for her unmarried sister? Again, could the impostor have stood ten minutes' cross-questioning from any of the many persons of quality who had been intimate with herself and sister in Egypt, where their *differentiae* would have perforce been noted by their friends? But of course no one seems to have thought of such simple tests, and Cora was bothered by no unpleasant questions. The moral absurdity is no less great. This Cora not only seemed, but was, an angel, and, after her barefaced frauds and forgeries, is beautifully forgiven by her sister, and becomes a radiant district visitor and Lady Bountiful in the East End. And yet, at a moment's notice, she perpetrates a villainy so heinous, and, what is more, sticks to it with fiendish cruelty till unmasked. The guilelessness of the family lawyer—as, indeed, of all the lawyers and detectives—is very comical. For the rest, the book is magniloquent on titles, rank, and gold, and is padded with the usual club conversations, society remarks, and London ruminations, a long, long way after Thackeray. And yet, after all, much of it is pleasant, beguiling, lazy reading. It carries one on with the easy flow of good-natured self-satisfaction of the author. The scenes, especially the opening ones on board the P. & O. steamer, are very brightly and cleverly sketched, and one feels indulgent towards the absurdities to which the author is so comfortably blind. The horsey, dog-fancying Baronet is the only attempt at a character in the book. This is well done, but somewhat overdrawn. In spite of its violent striving after sensation, the work is a mild, sleepy, composing draught which may be taken with confidence, and even with comfort.

Warleigh's Trust is a rather lengthy, but pleasant, improving story; religious, but less clerical than most of its class. Hilda, her lover, father, guardian, and, still more, the little boys are comfortable people, and the odious Janetta is by no means so intolerable as she is painted. The book will be read with profit by young persons.

Having seen much more in *Post Mortem* than most critics, in spite of its general shortcomings, we are not surprised to find some admirable, if unequal, work in its successor. In *The Apparition* there is the same terse matter-of-fact narration of chains of events which goes so far to make a fiction seem a real narrative—the real charm, in fact, of Defoe; there is the same apt selection of a

few really telling points in the brief descriptions, the same admirably successful blending of the material and the apparently supernatural. But, nevertheless, there is the same painful failure in gathering together the threads of the story; the same fatal tendency to anticlimax. The unveiling of the apparition is a prosy and far-fetched business; nor is the mystery well cleared up. So much of fault-finding; the rest must be unqualified praise. Not even the best ale-house scenes of George Eliot are better than these at the Woolpack, between such village sages as the sexton, the amorous carpenter, the body-snatchers, and, best of all, old Morse, the landlord, whose death-bed repentance and confession of faith to the very unpastoral Rector is a passage of true rustic humour. The very first chapter, which rapidly sketches a Rake's Progress, is a perfect bit of narration; nor are the main characters, slightly developed as they must needs be in so short a story, without force and originality. Hetty is charming; the Admiral all that a benevolent Admiral should be; the hero by no means heroic, but thoroughly likeable; and Mr. De l'Orme, the great mesmerist, a character worthy of more careful working out. His state of mind when first brought face to face with a real apparition is a most interesting study. With its many faults the book is a good book.

Still better, and, indeed, altogether delightful, is the simple revelation of old-fashioned, out-of-the-way Yankee life on the storm-beaten peninsula of Cape Cod. A friend who knows all about new books and publishers tells me that the work made much stir in America last year owing to the characters being originally introduced under their real names. Here its popularity will rest on more solid grounds, as a clever, sympathetic, and probably not exaggerated picture of a phase of Christian civilisation which must soon pass away. It is related in the person of a rich young lady who goes on a fancied mission as a "schoolmarm" among the uncouth, genuine, God-fearing Cape Cod folks. Her self-deceptions and sincerity are beautifully balanced; indeed, the character is very ably worked out in most respects. Of the natives as she finds them we dare not begin to speak, or we should never make an end. They form a rich collection of originals; none of them is without some sort of interest or attraction; many will assuredly dwell long in the memory as old friends. Of humour, and even wit, there is plenty, and, more than this, there is genuine pathos and very right feeling. We cannot too strongly recommend this little book as a new experience to most readers and a pleasure in store for all. We might point out the obvious sources from which some of its best ideas are borrowed, but that would infer a charge of plagiarism, which would be quite unjust. We like it the better because it is just the kind of work which Americans can do, and ought to do. E. PURCELL.

BOOKS OF TRAVEL.

Twixt France and Spain. By E. Ernest Bilbrough. Illustrations by Doré and Miss Blunt. (Sampson Low.) This book is written for that large and increasing class of British tourists in the Pyrenees who wish to carry a

little England with them wherever they go; who dislike to go beyond the beaten round; to whom French bread is an abomination, and "jam, marmalade, bloater-paste, and small luxuries of that kind, not excluding *whiskey*" (the italics are not ours, cf. Appendix D., p. 258), are matters of serious consideration. All they whose wishes are restricted to a visit to the most frequented watering-places, without a thought of the unknown lands beyond, and who endeavour conscientiously to see and do all that they ought to see and do there, can hardly find a better guide. It would be difficult to be more minute than is our author in describing the direction and duration of every ride or walk, and the spot on which luncheon can best be eaten. Considering the sources—drivers and guides—from which Mr. Bilbrough obtained much of his information, it is wonderfully correct. This we attribute to the fact that his visit was made in early spring, ere the crowd of foreign waiters, strange coachmen, and hangers on had collected round the hotels. Still, there is enough here to show that, if legends were formed in ancient days as they are now produced in the Pyrenees, there is no need of solar or any other hypothesis to account for them, beyond the simple operation of the law of demand and supply. What the laws of natural selection and of the survival of the fittest may produce in future aeons we dare not say, but assuredly the curs of St-Jean-de-Luz have not yet evolved any such wondrous fishing faculty as that ascribed to them on p. 197. A development of the Roland legend on p. 206 is also new to us. One word of caution as to the time of making these excursions. Our author must have been exceptionally fortunate in the weather. It sometimes rains almost persistently throughout May in the mountains; quite late in that month we have ridden over twenty miles through a heavy snowstorm. Still, the beauty of the early spring in the mountain ravines is such that, except for invalids, the journey is worth the risk. Snow, glacier, and waterfall are then at their best; and then only is the lower Pyrenean flora really beautiful. The illustrations here given are very pleasing, and the pages are also enlivened by numerous parodies in verse, and comic songs. Whether these last are to be considered a recommendation must depend on the taste of each particular reader.

Bordighera and the Western Riviera. By F. F. Hamilton. Translated, with Additional Matter, by Alfred C. Dowson. (Stanford.) The climates of the Cornice coast are sharply divided by the spur of Turbia. West of that sheltering promontory it is soft and soothing; east of it, keen and stimulating. Of the eastern, or soft, climates Bordighera, placed on a far-reaching headland, instead of between two capes like San Remo, or at the mouth of a gorge like Mentone, is probably the most equable and least depressing. The position of the old village is admirable, and the views from its neighbourhood are only surpassed by those from the Cap d'Antibes. The drawback to the place is that the principal hotels are placed in the Borgo Marina, on a flat ground behind the road and railway, hardly as high as the beach and a good deal lower than the trains. There is no reason, however, why the strangers' quarter should not spread up the hillsides; and, if the soil escapes from falling into the hands of the Marseillaise speculators who, having disfigured Cannes and destroyed Le Cannet, are already doing their worst in the immediate neighbourhood at Ospidaletti, there seems every reason to expect that San Remo will in a few years find a formidable rival in Bordighera. This volume, written in great part by a resident, M. Hamilton, but translated and added to by Mr. A. C. Dowson, is intended to place before the intending sojourner "the fullest information on almost every topic on which he could possibly desire it." The average visitor

would perhaps have preferred a little less history, and more practical hints as to walks, drives, and means of approach. For instance, he might well have been told of the recent boring of the Col di Tenda, and of the approaching completion of the beautiful road down the lower gorges of the Roja, as well as of the various ways over the hills by which, on foot or muleback, he may cross to San Remo. But he will find many useful suggestions; while for students there are articles on the geology, the fauna, and flora of the district, and the local dialect, and, for those who may be tempted to settle, a valuable chapter of practical information on Italian law and administration as they affect foreign residents. Curious research rather than critical power must be looked for in the historical part of M. Hamilton's work. For example, a discussion of Hannibal's Pass which sets aside altogether both Polybius and Livy cannot be treated as serious. Glaciers have been held up to us by modern geologists as mighty sculptors. But it is hard to believe, as we are here asked to, that they are also artists, and that the figures of stags, &c., found near the Laghi delle Meraviglie are glacier markings. The arch at Aosta bears its own date on it in the name of Terentius Varro. The Monte dell' Argentera, not Mont Clapier, is the highest point of the Maritime Alps. Their proper limit is not the spur of Turbia, but (following Ball and Stieler) the low pass of the Col d'Altare west of Savona. Monte Cinto, not Monte Rotondo, is the highest point in Corsica; and Monte Rotondo is not visible from the Cornice coast; the summits conspicuous from the mainland are the Cinto and Paglia Orba. Mr. J. A. Symonds, not Mr. Pater, wrote *Sketches from Italy and Greece*. Luini (p. 193) should be Luni. But enough of minute criticism. The book is recommended, for its varied information and interesting sketches of bygone days, to all who are going to Bordighera.

The Cruise of the Reserve Squadron. By Charles W. Wood. (Bentley.) When we say (though it is not so stated) that this book has already been run through the pages of the *Argosy*, an experienced reader will know what to expect. Mr. Charles W. Wood is, indeed, a past master in the art of producing what we hope we may call, without offence, the milk-and-water literature of travel. Every year he sets forth on some little expedition with the deliberate object of making a book out of it. In the summer of 1882 he found himself a guest on board one of the ships of the Reserve Squadron that paid a brief visit to Portugal and Spain under the command of the Duke of Edinburgh. This was an exceptional opportunity, to which no one could have known how to do better justice—from the book-maker's point of view. If Mr. Wood's friends and hosts have no objection to the mild fun that he pokes at their characters and habits, the critic may well forbear to complain. Pleasantly apart, he has told a simple story fairly well. For ourselves, we fear that we shall never become quite reconciled to his slipshod English, nor to the complacency with which he imagines that all his petty adventures and trite reflections must interest the big world. But these things, we suppose, are matters of taste. We certainly prefer this book to that which he brought out last year, for a man-of-war is a less hackneyed subject than the Black Forest. There are numerous illustrations, mostly from photographs, and not always quite appropriate. We note—as we shall never fail to note in a similar case—that one of the sheets in our copy was never stitched in by the binder.

Ceylon in 1883. By John Ferguson. (Sampson Low.) The account of Ceylon contained in this volume was prepared to be read before the

members of the Royal Colonial Institute in April last, and was exceedingly well adapted to its purpose. It contains much useful information on the present state of Ceylon and its varied productions, the most important of which are tea, coffee, and cinchona. Unfortunately, the author arrived in London too late to read his useful essay, and, still more unfortunately, was induced to expand it into a book. The essay did not contain matter enough to fill a volume; and, to swell it to a sufficient size, elaborate Appendices have been added which form nearly one-half of the book. The first of these is a long account of an elephant kraal, taken from the *Ceylon Observer*, of which Mr. Ferguson is co-editor. The second Appendix consists of extracts from Major Forbes's *Eleven Years in Ceylon*. With the exception of an excellent portrait of the present Governor of Ceylon, Sir Arthur H. Gordon, the illustrations are very poor, and some of them have little or no relation to the text. The map is good.

MR. CHARLES B. BLACK has just published a remarkably cheap and handy guide to the Riviera, including the whole coast from Marseilles to Leghorn and the cities of Carrara, Lucca, Pisa, Pistoja, and Florence. Among the many services rendered by Herr Baedeker none, perhaps, is more permanently valuable than the cultivation of a taste on the part of the ordinary tourist for correct and carefully finished maps; and in this little volume Mr. Black has wisely followed in the same line. The maps and plans—sixteen in number, and sometimes on a large scale—are very clearly executed, and by themselves are almost worth the whole price charged for the guide, which is just the cost of "guid King Robert's" trews, and certainly not a "groat" too dear. As the author has spent the best part of many recent years in the beautiful region of which he treats, and has visited and revisited every spot in the capacity both of tourist and guide-book maker, his descriptions and practical information are as trustworthy as they can be made by anything short of that ubiquity with which every topographer would desire to be gifted.

Das mollenre Ungarn. Hrsg. von Dr. Ambros Néményi. (Berlin: Hofmann.) As Mahomet went to the mountain, so the Hungarians write in German. It is the only way in which they can reveal themselves to Western Europe, and seek that sympathy of which we all, nations as individuals, feel the need. Not only do they write books in German, they publish in their own country Reviews and journals in German, and contribute besides to periodicals published in Germany. Here we have before us a volume of somewhat more than a score of essays and sketches, which, taken together, may be called "The Hungarians Painted by Themselves." They are not all of equal pertinence to the subject. Some of them may be said to have an episodic character; but they are all interesting, and each contributes at least a line to the portrait. Prof. Heinrich leads the way with an essay on the connexion of the national literature with the changing fortunes of the nation. Three sketches of three popular poets follow—the elder Kisfaludy, Petöfi, and Arany. Mr. Francis Pulszky tells us of the archaeological treasures he guards in the National Museum; Prof. Vambéry treats of a favourite subject, the relations between Hungary and the Ottoman Turks in the past and in the present. The plastic arts, music, the drama, and the opera have each an article to itself. The twin capital, the mountains of the north, and the great plain of the centre are severally described in strains of exultant admiration. There is something for every taste. The present writer has read with especial interest, as bearing on social and political problems, the three essays by the editor himself, M. Herrmann, and M. Asboth. Dr. Néményi not

only gives us a lively picture of the Hungarian Parliament as it lives and moves, but also treats of the present fortunes of parliamentary government in Hungary and its future prospects. M. Asboth's article on the class known in Hungary as the "nobility," and sometimes with imperfect appropriateness styled the "gentry," should be read by all who wish to know what Hungary really is. It would at any rate serve to correct some of the vague, not to say wild, ideas which some of us have about "nationalities," and to show how Hungary has existed so long as one country, and means still to preserve its existence and its unity. M. Herrmann writes on the scientific institutions of Hungary, but his article is chiefly interesting on account of its prefatory remarks. With equal subtlety and soundness he indicates the peculiar difficulties which have beset Hungarian progress, and enables the reader to form a really fair judgment of the merits of Hungarian science. The Hungarian people have been often foolishly praised, more often unjustly depreciated. This book will serve to make them better known.

NOTES AND NEWS.

WE understand that the long-expected first part of "A New English Dictionary, Founded mainly on Materials collected by Members of the Philological Society," edited by Dr. J. A. H. Murray, will be published by the Clarendon Press on January 29. It contains the text of the Dictionary from A to ANT (352 pages), together with a Preface to part i., general explanations, key to the pronunciation, and list of abbreviations, &c. (xvi. pages).

THE *Contemporary Review* for February will contain an article by Mr. Herbert Spencer on "The New Toryism," being the first of a series by him on current politics.

WE regret to hear that Mr. Robert Buchanan is suffering from an attack of gastric fever. His illness has retarded the publication of his new volume of poems, which will contain the ripest and most recent work of his pen. It will be entitled *The Great Problem*; or, *Six Days and a Sabbath*. It is now some years since Mr. Buchanan published a new volume, his last poetical work—*Ballads of Life, Love, and Humour*—consisting almost entirely of reprinted matter.

A NOVEL experiment in introducing Shakspeare to the East of London is about to be undertaken in connexion with the University Extension Students' Union. Mr. Sidney L. Lee, treasurer of the New Shakspeare Society, will deliver a course of eight lectures on the Comedies of Shakspeare in the St. Jude's School-rooms, Whitechapel, beginning on Saturday, January 26, at 8 p.m. One day will be given to a Shakspeare conversazione. The fee for the whole course is only one shilling.

LADY BRASSEY has written an account of her recent voyage in the *Sunbeam* to the West Indies, which will be published shortly by Messrs. Longman under the lengthy, but descriptive, title of *In the Trades, the Tropics, and the Roaring Forties*. It will be illustrated with several maps, and with numerous woodcuts after drawings by Mr. R. T. Pritchett.

MR. JOHN MURRAY has nearly ready a Life of Mountstuart Elphinstone, the Governor of Bombay, who twice refused the Governor-Generalship of India, with selections from his letters and official papers, by Sir Edward Colbrooke.

THE next volume in the "Parchment Library" will be a new translation of the Book of Psalms by the Rev. T. K. Cheyne.

MESSRS. KEGAN PAUL & Co. will publish immediately a volume of *Addresses* by Lord O'Hagan.

THE February number of the *English Illustrated Magazine* will have the beginning of a novel by Mr. Walter Besant called "Julia," and also the first instalment of a series of papers on "An Unsentimental Journey through Cornwall" by the author of *John Halifax, Gentleman*.

MR. RICHARD JEFFERIES has written a paper entitled "After the County Franchise," which will appear in *Longman's* for February.

MR. SAMUEL BUTLER is preparing for immediate publication a volume containing selections from *Erewhon*, *Life and Habit*, *Alps and Sanctuaries*, and his other works, with "A Psalm of Montreal" and some remarks on Mr. Romanes's recent work, *Mental Evolution in Animals*. It will be published by Messrs. Trübner.

MESSRS. HURST & BLACKETT will shortly publish two new three-volume novels, *A Beggar on Horseback*, by Mrs. Power O'Donoghue, and *To Have and to Hold*, by Sarah Stedder.

WE understand that the German skit on the Shapira forgeries, entitled *Er, Sie, Es*, is about to be translated into English verse, and issued, with the original illustrations, by Mr. Elliot Stock.

WHAT is a "Vice-Admiral of the Coast"? This subject, which is shrouded in mystery, is about to be elucidated by Sir Sherston Baker, in a work to be published by private subscription at half-a-guinea per copy. Intending subscribers should communicate with the author, at Library Chambers, the Temple.

MR. ALEXANDER MACKENZIE, of Inverness, is far advanced with a History of the Clan Cameron, of which a first instalment will appear in the *Celtic Magazine* for February. It is intended ultimately to publish the work by subscription in a volume of about five hundred pages, uniform with the *History of the Macdonalds*, &c.

MESSRS. BICKERS & SON have purchased of Messrs. Hurst & Blackett the copyrights of Hepworth Dixon's *Her Majesty's Tower* and *Royal Windsor*, and are about to publish cheap editions, each in two volumes. *Her Majesty's Tower*, which was originally published in four volumes, has already gone through three editions, and has long been out of print and scarce.

THE same publishers announce a new book by Mrs. Charles Roundell, which is being published for the benefit of Queen Charlotte's Home. Its title is *Cowdray*: the History of a Great English House, with illustrations from drawings in the British Museum and from sketches by the late Anthony Salvin. A long list of subscribers is headed by the Queen.

MESSRS. CASSELL have just issued the first part of vol. iii. (or, in other words, the fifth divisional volume) of their *Encyclopaedic Dictionary*, covering from DEST- to EST-. They have also determined to bring out the work in monthly parts, of which the first will appear next week.

MESSRS. HODDER & STOUGHTON are issuing a shilling edition of the popular Life of President Garfield under the title of *From Log Cabin to White House*.

A SECOND edition of Pocknell's text-book of *Legible Shorthand* will be ready on February 1. It will contain some additional specimens of the writing.

MISS RHODA BROUGHTON's *Belinda* has been running through the columns of the *Melbourne Leader* under the title of "Miss Watson's Victims."

MESSRS. SOTHEY will sell on Monday, January 28, and the day following, a portion of the library of the Rev. William C. Neligan, a clergyman of Cork, whose enthusiasm for books

seems to have been extraordinarily catholic. Illuminated missals, chap-books, play-bills, and Burnsiana were the chief subjects of his collecting zeal; but there are also not a few rarities of a miscellaneous kind. Among the latter we may notice a collection of 170 water-colour drawings of Irish birds, of the size of life and among their natural scenery, drawn by R. D. Parker; a collection of 276 drawings from the library of Lord Farnham; a *Petrarch* (Venice, 1538), with the autograph of Queen Elizabeth; a warrant of Charles I.; and several old English Bibles and Testaments. But to many the most interesting portion of the sale will be the editions of Burns, which number altogether more than a hundred, including the rare Kilmarnock edition of 1786, the first Edinburgh edition of 1787, the almost unobtainable Dublin reprint of the same year, and the second Edinburgh edition of 1793, which is a presentation copy to Mrs. Riddel with numerous notes and corrections in the handwriting of the poet. The Burnsiana also comprise the original of the lease of the farm at Ellisland, several autograph letters of the poet, and a letter by his widow (Jean Armour) addressed to Mrs. Riddel, giving an account of the family.

ONE by one the old book-clubs which were founded throughout England in the concluding years of the last century are being dissolved, and their collections dispersed by auction. The latest announcement relates to the book-club in the quiet old town of Diss; the library will be sold by auction by Messrs. Puttick & Simpson on January 28.

SOME valuable books from the Mountblair and another library were sold at Edinburgh last week by Messrs. Chapman. The following were the highest prices:—Gould's *Birds of Great Britain*, £73 10s.; Ruskin's *Modern Painters*, £37 6s.; Fraser's *Earls of Cromartie*, £25 4s.; Roberts's *Sketches in Egypt and Nubia*, £20; twenty-one volumes of the Publications of the Spalding Club, £18 15s.; Curtis's *British Entomology*, £16 16s.; Claude's *Liber Veritatis*, £7 15s.; Ruskin's *Seven Lamps of Architecture*, £7; Douglas's *Baronage of Scotland*, £5 10s.; Macgillivray's *History of British Birds*, £5 10s.

MR. ALGERNON FOGGO will give a public recital of selections from Chaucer, Milton, and Ben Jonson on Monday, January 28, at St. James's Hall.

M. VICTOR PALMÉ, of Paris, the publisher of the *Acta Sanctorum* and the *Histoire littéraire de la France*, is about to issue a facsimile edition of Mansi's Councils, published at Venice, in thirty-one volumes folio, from 1759 to 1798. The price to subscribers is fixed at £1 8s. per volume; upon completion, the price will be raised to £2. The volumes will be published regularly every two months. Mr. D. Nutt, from whom full prospectuses may be obtained, is the English agent.

It is said that the late Prof. de Sanctis has left an autobiography, which will shortly be published by his friends. Almost his last literary performance was an *éloge* of Darwin.

Correction.—In the notice of "E. V. B.'s" *Days and Hours in a Garden* in the ACADEMY of last week (p. 24), Mr. H. A. Bright's *Year in a Lancashire Garden* was—perhaps excusably—confused with Mr. Milner's *Country Pleasures*. These two books are, of course, quite distinct.

UNIVERSITY JOTTINGS.

It is with much pleasure we record that our valued contributor, M. Terrien de La Couperie, was on Saturday last elected to a professorship specially founded for the occasion at University College, London. The subject of the chair is

"Indo-Chinese Philology and the Languages of South-eastern Asia." While we congratulate Prof. de La Couperie upon obtaining this recognition of labours which are known to none better than to the readers of the ACADEMY, we must also congratulate University College on having stepped somewhat out of the ordinary routine in order to add one more to the band of scholars who confer upon it as much credit as they borrow. We understand that the new Professor will not begin lecturing until next term.

MR. ROBINSON ELLIS, whose office of Reader in Latin at Oxford begins with the present year, purposes to deliver a sort of inaugural lecture on the late Christian poet, Maximianus. The lecture will afterwards be published in the *American Journal of Philology*.

PROF. KENNEDY announces that he will lecture at Cambridge during the coming term on the "Oedipus Tyrannus" of Sophocles, reading a prose translation of his own, with a selection from a large body of notes written by the late Mr. Steel, of Harrow.

THE statistics of Edinburgh University for the past year show that the total number of matriculated students was 3,389, being an increase of 56 on the year previous. They were thus divided among the several faculties:—In arts, 1,017; in divinity, 109; in law, 502; in medicine, 1,761. The medical students, again, were thus divided according to nationality:—Scotland, 682; England, 620; Ireland, 33; India, 123; British colonies, 264; foreign countries, 39.

THE Glasgow Association for the Higher Education of Women has received a gift from Mrs. Elder of a house near the city, with extensive grounds, as the site of an institution to be called "The Queen Margaret College" for the university education of women. The gift is valued at £12,000; and it is hoped to raise an endowment fund of £20,000.

FRENCH JOTTINGS.

It is always held desirable by the Académie française that the place of a deceased member should be filled, if possible, by someone who has at least some similarity of tastes. As probable successors to Henri Martin, who himself succeeded Thiers, the names are mentioned of M. Wallon and of M. Duruy, both of whom have attained distinction in public life as well as among students of ancient history.

It is hoped that this year will see the publication of a new volume by M. Victor Hugo, entitled *Les justes Colères*, which was written about twelve years ago as a sort of continuation of *Année terrible*.

Two books on M. Victor Hugo will shortly be published in Paris. The one, by M. Jules Claretie, of which a sample appears in the current number of the *Revue internationale*, will be called *Victor Hugo et ses Contemporains*; the other, which is a posthumous work by Paul de Saint-Victor, will be styled simply *Victor Hugo*.

GEN. TROCHU, whose name has become almost forgotten even in France (or, perhaps, especially in France) has just finished an important work on the Siege of Paris.

M. DE MAUPAS, who was Prefect of Police at the time of the *coup d'état*, is said to contemplate publishing his memoirs.

Le Livre states that M. Guy de Maupassant is engaged in preparing for publication the correspondence of Gustave Flaubert with a certain great lady, which promises to be highly interesting.

As soon as M. Zola's novel, *Joie de Vivre*, has run its course in the *Gil Blas*, its place will be

taken by a story by M. Edmond de Goncourt, who is careful to announce that this will be his last essay in novel-writing. It is to be called *Chérie*.

AMONG the books to be issued immediately by Calmann Lévy is a second series of M. Emile Deschanel's *Romantisme des Classiques*, in two volumes, dealing with Racine; and M. Octave Feuillet's novel, *La Veuve*, which has lately been appearing in the *Revue des Deux-Mondes*. M. Deschanel, whose lectures at the Collège de France are scarcely less run after than those of M. Caro, is now treating of Bossuet.

AMONG the conférences announced at the Cercle St-Simon are "State Socialism and Workmen's Insurance in Italy," by M. Léon Say, and "Tartuffe," by M. Coquelin aîné.

PROF. JORET, of Aix, has found a MS. containing copies of letters of Law, the Scotch financier, dating from his departure from France in 1720 to the end of 1721. He purposes to publish it, and will be glad to hear if there are any other letters of Law in existence.

At a recent sale at the Hôtel Drouot some early editions of French classics fetched high prices:—*La Fontaine's Contes et Nouvelles en Vers* (1762), 9,005 frs.; Molière's Works, in two volumes (1666), 2,560 frs.; *Gil Blas*, in four volumes (1715-35), 1,000 frs.

Le Livre for January mentions some amusing misprints of French words and names in English papers. The same number records (misunderstanding, we fear, a paragraph in the ACADEMY) that the *Times* has been purchased by Mr. B. M. Rankin and H. S. Vince, adding, for further assurance, "Le prix d'achat doit être formidable!"

THE *Revue politique et littéraire* for January 12 prints the inaugural address on the "Collection Sarzec" with which M. E. Ledrain opened his second course of lectures at the Louvre on Assyrian epigraphy. The other professors at the Ecole du Louvre are MM. Heuzey, Bertrand, Pierret, and Révillout.

ORIGINAL VERSE.

"PYGMALION AND GALATEA" AT THE LYCEUM.

God never moved in any marble shrine
Nor spake from stone with more assured command

Than when, beneath Pygmalion's sculptor hand,
Thy white form, Galatea, felt the wine
Of Life melt marble, and incarnadine
Those lips of pale Pentelic, when the band
That held thee moveless broke, and thou didst stand

A breathing goddess, human but divine.

Still, Galatea, as in days of old,
His chisel only do the High Gods bless
Who feels th' immortal more than flesh and blood;

And still warm limbs of beauty must be cold,
And lips white marble, ere pure Love can guess
The perfect grace of blameless womanhood.

H. D. RAWNSLEY.

OBITUARY.

MR. BENJAMIN ROBERT WHEATLEY, one of the kindest of men, and one of the most learned among librarians, died, after only a short warning to his family, at his rooms, 53 Berners Street, the habitat of the Medical and Chirurgical Society, on January 9. His connexion with this society had lasted for many years, and his good qualities had made him a personal friend to all its members. He had grown with the growth of the institution, had treasured its traditions, and had husbanded its resources; to its members his loss will be beyond repair. After the fortnightly meeting of the society last week his health collapsed, and in two days

he was dead, a post-mortem examination disclosing a long-standing affection of the heart. His contributions to bibliography and to index-making were numerous. So far back as 1836 he catalogued a portion of the Helen Library; and only fifteen hours before his death he was correcting the proofs of the Index to the *Journal of the Statistical Society*. He compiled a *General Index to the First Fifty-three Volumes of the Medico-Chirurgical Transactions* (1871) and a similar work to vols. xvi.-xxv. of the cognate institution, the Pathological Society. His elaborate *Catalogue of the Library of the Medical and Chirurgical Society* was published in 1879 in three volumes, the third being an Index of Subjects of great range in medical science, and of great value to all students of medicine. When the Alfred Club was in existence he was employed to draw up a Catalogue of its library; and in 1851 he was engaged in the same capacity by the committee of the Athenaeum Club, when he compiled a Supplement to its Catalogue, with a classified Index of Subjects. Mr. Wheatley was a vice-president of the Library Association, and several of his papers are found in its *Reports*. The system of size notation which he drew up was submitted, in competition with several others, to the members of that body at their Manchester meeting, and was the favourite system. Mr. Wheatley was never married, his sister living with him and ministering to his wants. His younger brother, Mr. H. B. Wheatley, is well known in literary circles.

THE "Cornish poet," as he was fondly called in the West of England, died at Falmouth on January 7. Mr. John Harris was born on October 14, 1820, the son of a miner; and in the well-known Dolcoath Mine he was himself employed for nearly twenty years. While working in this manner, his earliest volumes of poems were published, his first work, *Lays from the Mine, the Mere, and the Mountain*, appearing in 1853, and being reprinted in 1856. They were succeeded by many other volumes of poetry, which met with a very favourable reception in a wide circle of readers. The prize for the best poem on the tercentenary of Shakspeare was awarded to him in 1864 by the judges, of whom Lord Lyttleton and George Dawson were two, and the original MS. is preserved in the museum at Stratford-on-Avon. Mr. Harris wrote a large number of tracts, and contributed in prose and verse to many religious periodicals, several of his contributions describing his experiences while working in the mines and among the poor at Falmouth. Four grants of £50 were made to him from the Literary Fund, and two, amounting together to £300, from the Royal Bounty Fund. His autobiography was published by Messrs. Hamilton, Adams, & Co. about a year ago, and has passed through two editions. In its pages he described his career as having "been one of hardship and severe struggle," and confessed that since his "first boyish bursts" of poetry he had written upwards of a thousand pieces.

MAGAZINES AND REVIEWS.

THE current number of the *Revue historique* is mainly devoted to ecclesiastical history. It contains two excellent articles. One, by M. Aubé, deals with "The *Lapsi* and *Libellatici* during the Persecution of Decius," and gives a sympathetic account of the difficulties which the early Church had to encounter in its attitude towards apostasy resulting from persecution. A paper by M. Bayet treats of the obscure question, "The Papal Elections under the Carolingians, 757-885." His general conclusion is that the relations between Church and State were as vague then as they have been since. The State claimed its right of confirming the Papal election; the Papacy pursued its claim

to independence. What actually occurred in each case depended on the personal characters of the two antagonists and the circumstances of the time.

LIFE among the exiles from England who are employed at the various submarine telegraph stations dotted all over the world has been ere now relieved by the collection of matter for several works descriptive of foreign life; but the members of the staff of the Brazilian Submarine Telegraph Company who are stationed at Madeira are, so far as we know, the first to sweeten their daily labour by the preparation of a magazine all to themselves. Its second number has just been issued; the cream of the journal is a spirited "Song of the Telegraph Clerk," dedicated to Mr. W. S. Gilbert, which was reproduced in the pages of last week's *Electrician*.

THE second number of the *Revue internationale* has a London letter by Mr. Richard Garnett, which many persons in England will be glad to read, even though it is painfully evident that the writer had no opportunity of correcting his proofs. Among the future announcements we observe a series of papers by Mr. Saintsbury on "The Modern English Novel."

THE EGYPTIAN QUESTION.

II.

Egypt and the Egyptian Question. By D. Mackenzie Wallace. (Macmillan.)

Egypt (a big word, by-the-by) opens dramatically: the two horsemen of a late novelist reappear in the author and his donkey, and the scene serves for a geographical comparison. *Egypt Proper* (i.e., between the sea and the First Cataract) is justly likened to a long walking stick or fishing-rod, surmounted by a small outspread fan representing the Delta. After this preliminary chapter of *mise-en-scène*, Mr. Wallace settles down to his work. We do not hear the magisterial voice which spoke from Russia; "I have been told" modestly presents itself, and there are signs of late acquaintance with the subject. But the author is a large-brained man with extensive experience and unhackneyed views; his pleasant style, in places a trifle tart, and his humour, here and there verging upon the "pawky," carry the reader easily over the Desert of Statistic; and his volume, combined with Mr. Broadley's and that of the Baron de Malortie, will make the reader a modern Egyptologist.

The contrast of the well-known *Times* correspondent with the representative of the influential *Journal des Débats*, M. Gabriel Charney, is pleasing to our national pride. The Englishman personally visits persons and places to be described; he adheres punctiliously to truth; he takes the broadest views; and he is tender to the *altera pars*. The Frenchman shines with another light. With him popular fiction is systematically preferred to fact; his Parisian narrowness oppresses his vision; his *Parisine* is pure *boulevard*; and his national animosity is too strong for common honesty. It amuses an Englishman living abroad to read Governmental speeches periodically assuring us that the last half-century of peace has bred good-will between the two races. We know it to be the clear reverse. "France has no more cruel and jealous enemies than the English," cries the French Press. And England is only a little less bitter because she feels that her old foe is, thanks to Germany, very far "down in his luck."

This is not a book that can be abstracted; the reader must study it chapter by chapter to the admirable ending (pp. 520-21); and the best thing I can do as a reviewer is to offer a running comment upon its contents. The result

* Happily no illustrations.

will be a bald and disjointed bit of writing, but it will be good work if it recommends the volume to the public.

All Egyptian travellers will agree with the author when he shows "how extremely disagreeable railway travelling can be made" (p. 27). Even the main trunk (Cairo-Alexandria), so far from improving under English management, has of late years distinctly retrograded. The rails are looser, the permanent way more neglected, the carriages fouler, the *employés* less civil and obliging, the prices higher, and the danger greater than under native direction. As for the Cairo-Suez line, the second half is one of the most rickety and risky bits of railway ever travelled over by Europeans. You are pretty sure to be told of a train which "derailed" a short time before, and made the hapless passengers pass a cold and hungry night in the open; and I have seen a single "Zug" catch fire twice in a single day. One of Egypt's latest curses is, or rather was, the misrule of certain superannuated Anglo-Indian officials, who, with some notable exceptions, drew large salaries for doing little or no useful work. Their early training was against them, as we saw in the Crimea, where Sepoy officers were sent to command Turks because, forsooth, they had drilled Hindî Moslems and Hindî heathens. For the Egyptian services we should even prefer, to these seniors, juveniles, even clerks, fresh and direct from England.

Mr. Wallace's "Grand Oriental Inter-oceanic Railway" seems intended to "poke fun" at a Kench-Kosseir line, and apparently he is not aware that anyone ever thought of building it (p. 49). The project is at least fifteen years old. Presently we shall land opposite Malta, off Gurnah, Cyrene of old, with a safe port on the north-eastern shore of the Sidrah Gulf (Syrtis Major). The Cyrenaica was famous as one of the granaries of the Roman Empire, and the splendour of its ruins shows a high degree of civilisation. This ancient land, Pentapolis, offers no mechanical difficulties to a railway connecting it with Alexandria. We shall then run up via Cairo to Kench (Dendera), turn eastward, and embark at Kosseir (Berenice). This line will spare us the mortification of the disagreeable and dangerous Suez Gulf; and, as it will gain three days, we are sure to have it sooner or later.

Chap. ii. is eminently worth reading by way of correction to Mr. Broadley's special pleading and over-estimate of Dictator Arabi and the intriguing heads of his party. "The very first rank of living diplomatists" is justly assigned to Lord Dufferin, who is still wanted to cleanse the "Augéan Stable." His personal experience of "the East" began nearly a quarter of a century ago, when he aided in organising the Libanus. He is a conscientious worker, with a firm touch and light hand; he has the "courage of his opinions;" and he has the gift of common-sense, which does not always characterise his profession.

Four chapters (v.-viii.) describe the Fellah in his various capacities—a subject of which the English reader is now waxing weary before he has begun fairly to study it. They are ably written, but they do not descend below the surface. Despite the theme being so worn, I cannot refrain from again discussing it. The Fellah-race is distinct from all others. As hair, features, and figure prove, the Nilote is of African, not of Asiatic, *provenance*, partly white-washed by foreign innervation. Mr. Lane erroneously dubbed him an "Arab;" you have only to place him by the side of a Bedawi, and the fallacy of the theory *sante aux yeux*. His half-brother is the Copt, who has kept his blood freer from miscegenation, and both are perforce peculiar peoples. The climate of the Nile Valley allows no foreign-born to be *viable*; it is an atmosphere of complete conservatism.

The Fellah has been much the same from the remotest ages; you see his face in the Sphinx. Read Brugsch Bey's report how the Fellah women ran dishevelled along the Nile banks, "keening" the death cry, when they heard that the mummies of their olden Pharaohs were being boated down stream by the abominable Frank.

The "poor down-trodden Fellah," sentimentally contrasted with his oppressors, the Pashas and Beys, a bit of cant begun for a political purpose during the Napoleonic days, was perpetuated by Lane and Gardner Wilkinson, and is repeated by the latest writers, Malortie and Dacey. Ask Europeans who have lived in the villages, and they will confirm my statement that there is nowhere a more dogged and determined, turbulent and refractory, furiously fanatical, and, when excited, cruel and bloodthirsty race than these clowns of Kemi, the Black Land. The home Press, which has read about the theoretical or ideal Fellah, asked with wonder, when commenting upon the bloodshed and arson of June 11, '82, how such "lambs had suddenly turned wolves." Lambs, indeed! why, no fighting ram is more persistent and pugnacious, or less open to pity and mercy, than an Egyptian peasant. And, if the men are brutal, the women are, if possible, worse. As Mr. Lane and "The Thousand Nights and One Night" show, their morals are of the vilest, and their modes of murdering are unutterably horrible. At Tantah the "poor Fellah" and his meek wife tied the limbs of slaughtered Franks to dogs' tails, poured petroleum upon the unfortunate brutes, and set it on fire. At Alexandria these bestial beings promenade the streets with the remnants of slaughtered Europeans borne like flags on long staves.

Per contra, the Fellah is remarkable for his independence (*sui generis*), his persistence, his bravery, and his talents—a fact which will not be found in Mr. Wallace's pages. The villagers act as their own police and "ministers of high justice," trying and punishing all criminal cases within their mud walls. If man or woman break the law, especially of *Rasm* or immemorial custom, the offence is carefully kept from the "guardians" of society—magistrates and policemen. If certain "Commandments" are violated, he, she, or it is incontinently tied and trussed up, gagged, and cast into the River of Egypt. Father Nilus could tell marvellous tales.

The persistence of the Fellah is as exceptional. A drive to the Pyramids will show you troops of half-naked urchins running a mile in the forlorn hope of a copper; and in this point the boy is the father of the man. The adult will be bastinado'd within an inch of his life before he pays his lawful rent, and his wife will praise him as she dresses his wounds. Under Sesostris, the Fellah-soldier, who invented the Phalanx, overran the nearer East. Under Mohammed Ali and Ibrahim, he beat the Arabs at Bissel and the Turks at Nezib. Even a Moltke could not save the Ottoman; and the late Gen. Jochemus told me that, when commanding the Tartar cavalry, he escaped defeat only by systematically declining battle. The dogged pluck of the gunners at the Alexandrian forts and at Tel-el-Kebir proves that the stock has not degenerated. The easy final defeat is readily explained. There was treachery in the air: foreigners say the *Cavallerie de Saint-George* (gold sovereign) was battling for England; and the best and bravest will not stand firm when they suspect that their nearest neighbours have been bought to leave them in the lurch. Had the "Rebs" been disciplined, and led by English or French officers, there would have been a very different tale. As a rule, the sight of blood does not terrify an Egyptian soldier; it makes him only an "uglier customer." Mr. Wallace has not done justice to the "un-

warlike" Fellah's fighting qualities; and, when Arabi Pasha speaks of his compatriots' timidity, he talks *ad captandum*.

Compared with our Nilotes, the "finest pisantry" are a weak and violent race which never produces, like the Fellahin, typical and remarkable men. Take only two specimens of the latter. One is Ismail Sadik (El-Mufattish), a son of the soil who could hold his own against the ablest financiers of Europe. The other is Arabi, who has graven his name upon the memorial tablets of his native valley, and who, unless we are wise, will go down to posterity as a patriot-hero and a martyr to his faith.

We would willingly have seen something more about the Suez Canal than is given us in pp. 306, 509 *et seq.* The author rightly terms M. de Lesseps a "projector," not, after the fashion of our scribes, the "great engineer," a retired consul ignorant of all engineering but the amateur's. It was not his eloquence that prevailed with Said Pasha: it was the strong support of the Tuileries. Had he been an Englishman he would have been ignored by his own Government, opposed by his fellow-countrymen, and left to fight single-handed against a foreign host, and to fail. However, during the "sixty days' war" he unconsciously and right unwillingly did us the best of good turns. His emphatic patronising of Arabi, his phrasing, his posing, and his promises of immunity from attack kept the Canal open, although arrangements had been made for closing it. This is not to be done by shovelling in earth and sand, which can be shovelled out almost as fast: the true way is to lash together two or three ships or dredges and to scuttle them; the obstruction would require dynamite, and this wastes valuable time. The real want is a second water-way, and Mr. Wallace is right in objecting to an Alexandria-Suez line. The affair has been complicated by a preposterous request for eight millions sterling at three and a quarter per cent. interest, and by a pompous claim to the monopoly of the Isthmus, while the clarion note of the Gallic chancier has been followed by a loud gobbling from the bubbly-jock of Stamboul. All we have to do is to possess our souls in patience. M. de Lesseps has so mismanaged matters during his last "progress" that already some twenty thousand shares, sold at a depreciated figure, have been added to the 176,602 before held by England; the bear is fated to beat the bull; and a "financial-political operation" will presently transfer all the stock to *perfidie Albion*. Have patience, and be deaf to *la blague*!

A second water-way is the more required as the days of the Euphrates Valley Railway are either done or have not yet dawned. With the Russian at Kars, ready to march 10,000 men down south, we should be building a road for the especial benefit of the invader. Ten years ago it would have served to check his progress; now it would only facilitate his attack. Not that we have any fear in the final struggle, whatever the Russophobia may say. Chinese armies led by British officers will occupy Moscow before the Muscovite reaches Calcutta.

Chap. xii., describing the army reform, will interest military readers. Egypt no longer wants the large forces and fleets with which she once conquered her neighbours. But she must have a considerable body of regulars; and I would rather see 15,000 than 5,650 men: all of them will be required to defend her against Abyssinian raids and to protect the Equatorial provinces, even after peace shall have been re-established. The Egyptian fleet is a mere show, an article of luxury—costly, moreover, as it is useless. The country wants only a few heavily armed gun-boats to guard the African shores, to put down the slave export, and to prevent Arab piracy. Subsidised lines of steamers, the more the better, suffice to connect her with

Asia as well as Africa. The old doddering men-o'-war which rot in Alexandria and Suez harbours, melancholy remnants of past power, may be broken up and carted away as soon as possible. With respect to the harbour on the Red Sea proposed for cession to the "King of Kings, Johannes," I may say that the measure is theoretically good and practically evil. The port would serve only for the importation of arms and ammunition, and would make the troublesome "Highlanders of Ethiopia" more dangerous than at any period of their turbid history. As it is, the Egyptians cannot fight in the mountains, and the Abyssinians fear the plains, a consideration which tends to keeping the peace. But the breech-loader and the magazine-gun, when provided with cartridges, would change every condition. It is to be hoped that the Egyptian army of the future will be built on the lines of the old East India Company's force, a return to which is one of the crying wants of India. A correspondent informs me that all officers have been ordered to study "classical Arabic," and that, when they try it on the Fellahs, the latter are cursed for not "knowing Arabic," and make tracks, wondering the while what new manner of language has been got up for their benefit by the English. Our authorities ought to have heard of the late Spitta Bey's admirable Grammar of Egyptian; but I am not aware that any Englishman who knows the language or the people is officially employed by England in Egypt.

Mr. Mackenzie (p. 417) lays down as follows the main factors of the great problem—how to reform Egypt:—

1. To create a military and police force of such a kind as to ensure public tranquillity;
2. To introduce certain urgently required reforms, judicial and administrative;
3. To ameliorate the economic position of the peasantry; and
4. To endow the Egyptian people with certain political institutions—not immediately wanted.

And now let us see what the last twelve months odd have done towards the desirable work of giving Egypt a new and a "fair start." Englishmen who have experience in such matters deprecated England occupying Egypt, and would have preferred to see strong garrisons at Port Said and Suez, leaving the Nile Valley "to stew in its own broth." The individual John Bull is masterful and overbearing enough, but his Governments cringe rather than command; and, while the French rule a trifle too much, the English rule far too little. You cannot manage Moslems unless you take the master tone.

Then the circumstances of our occupation, the Joint Control, Egyptian and English, placed us in a false, or rather in an impossible, position. It was the story of the two stools. For instance, when the cholera broke out at Damietta we should have isolated the town as we did the last plague village in Gujarat; we left the duty to native authorities, and the results were some 29,000 deaths. And then we offended the common-sense of Europe by decrying quarantine: because England in the high Temperates does not require such measures, *ergo* the sub-tropical Mediterranean must find them useless. Hence our unfrinds declared that with us the shop is now all-powerful, and that the lives of men are light weight compared with £ s. d.

The "economic condition" of the peasants is worse than ever; they have a debt of some twelve millions sterling; and the "deficiency of receipts" now figures, they say, at £2,800,000. It will be years before the Fellah learns the value of, and is able to effect, deep-ploughing—the only remedy for a surface-soil exhausted by cane and cotton. Manuring has

been on the *tapis* for years, but nothing has been done. The villagers become more and more turbulent, and only martial law can gain us, or rather re-gain us, respect. "Egypt for the Egyptians" as much as you please; but at present Egyptians must be trained for Egypt. Meanwhile, the supervision of imperial questions, matters of finance, transactions involving income and outcome, the magistracy and the police, cannot but remain under English surveillance; and the "village Hampdens"—a race quickened by Arabi—here find a grievance, and ventilate it.

We are evidently between the horns of a dilemma, evacuation or annexation; and we must apply the usual British panacea—a compromise. Nothing can be worse than those "extra-Parliamentary utterances," those periodical pledges of withdrawal volunteered by high authorities. They have kept the Nile Valley in a chronic excitement; they have paralysed commerce and industry; and they cannot fail, if persisted in, to ruin the country, and to make English mis-rule or no-rule a by-word among the nations. The only compromise is a *bona fide* protectorate established for a term of years.

For the benefit of those who propose evacuation I am tempted to repeat the words which I wrote after a last visit to Egypt in 1882:—

"Many will consider the following statement sensational and exaggerated, whereas it is plain and notorious fact. There is no second opinion upon the subject among foreigners in Egypt. When the last English soldier leaves Alexandria the last European had better embark with him. The final exodus of our redcoats and our bluejackets will be followed by a human hurricane such as the lively annals of the Nile Valley have not yet witnessed. As we are here, so here we must perforce rest. It is our second conquest of the goodly land which—all know—was offered in gift to England some years before its final fall. We honestly declined it then, but now the tyranny of Circumstance forces, nay, has forced, it upon us."

Mr. Mackenzie, like Mr. Broadley, is seldom found tripping; yet there are passages which we would see changed. He must not talk of the "unexplored region between the Dead Sea and the Gulf of Akaba" (p. 51); every inch of ground is well known. In his note on *Kurbash* (p. 59), he might have told readers that it originated the French "cravache." Evkai (p. 71) misrepresents Aukáf—mortmain property bequeathed to mosques, &c. "Dura" (*durrah* = holcus, millet) should not be rendered "native maize." The legitimacy of the slave-girl's son is at the bottom of the antique quarrel between the descendants of Isaac and Ishmael (p. 301). To old Mohammed Pasha is due the cultivation of cotton in Egypt, not to Said Pasha in 1854 (p. 269). And will Mr. Wallace bear with us if we object to his phrase "all were so jealous of each other" (p. 107)? "Love each other!" is by no means equivalent to "love one another!" And this disregard of the delicacies of our English threatens it with conversion to Ay-mericanism.

RICHARD F. BURTON.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BERRIER, T., et H. JOUIN. *Histoire et Description de la Bibliothèque Mazarine*. Paris: Plon. 1 fr. 50 c.
 DEHN, P. *Deutschland u. Orient in ihren wirtschaftspolitischen Beziehungen*. 1. Thl. Nach dem Orient. München: Franz. 5 M.
 FEUILLET, O. *La Veuve*. Paris: Calmann Lévy. 3 fr. 50 c.
 MAUPASSANT, Guy de. *Au Soleil*. Paris: Havard. 3 fr. 50 c.
 PONTIC, H. de. *Administration de la Ville de Paris et du Département de la Seine*. Paris: Guillaumin. 15 fr.
 UZANNE, O. *Correspondance de Madame Gourdan, dite La petite Comtesse*. Paris: Marpon & Flammarion. 30 fr.

HISTORY.

- GESCHICHTSQUELLEN der Prov. Sachsen u. angrenzender Gebiete. 16. Bd. Halle: Hendel. 10 M.
 MONUMENTA Germaniae historica. Auctorum antiquissimorum tom. VI pars prior. G. A. Symmachi quae supersunt. Ed. O. Stark. 15 M. Poetorum latinorum medii aevi tom. II pars prior. 12 M. Berlin: Weidmann.

PHYSICAL SCIENCE AND PHILOSOPHY.

- NEHRING, A. *Fossile Pferde aus deutschen Diluvial-Ablagerungen u. ihre Beziehungen zu den lebenden Pferden*. Berlin: Parey. 4 M.
 RICHTER, Ch. *L'Homme et l'Intelligence*. Paris: Alcan. 10 fr.
 VOLKELT, J. *Ueb. die Möglichkeit der Metaphysik*. Hamburg: Voss. 1 M.
 WEISSENBOHN, H. *Die irrationalen Quadratwurzeln bei Archimedes u. Heron*. Berlin: Calvary. 3 M. 60 Pf.

PHILOLOGY.

- BIBLIOTHEK, assyriologische, hrsg. v. F. Delitzsch u. P. Haupt. 3. Bd. 1. Abth. Leipzig: Hinrichs. 20 M.
 DELITZSCH, F. *Die Sprache der Kossier*. Linguistisch-histor. Funde u. Fragen. Leipzig: Hinrichs. 10 M.
 FRANZ, W. *Die lateinisch-romanischen Elemente im Althochdeutschen*. Strassburg: Trübner. 1 M. 50 Pf.
 BEN JAI'S *Commentar zu Zamachari's Mufassal*. Hrsg. v. G. Jahn. 2. Bd. 1. Hft. Leipzig: Brockhaus. 12 M.
 STUDIEN, romanische. 20. Hft. Verzeichniss der rätoman. Literatur v. E. Boehmer. Bonn: Weber. 3 M. 50 Pf.

CORRESPONDENCE.

MYSTICS AND THE SACRAMENT.

Lansdowne, Edgbaston: Jan. 13, 1884.

Will you permit me to point out, with reference to Mr. Webster's very interesting article on Valdés and Molinos (*ACADEMY*, January 12, 1884), that the accusation brought against the followers of the latter of neglecting Mass can only refer to the perfunctory attendance at High Mass? It was a grave accusation against them, as is proved by a letter from Cardinal Caraccioli, printed in full in the Appendix to Mr. Bigelow's admirable monograph, that they "frequented the Holy Communion daily," which appears to have shocked the Cardinal very much, when they happened to be married people. It was said that they took the Sacrament "as though it were a cake," but this meant no more than that they took it without confession. It was part of the judgment upon Molinos that he should make sacramental confession only four times a year, and receive the Sacrament.

Through the whole course of history few figures seem to me more calm, gracious, and beneficent than that of this Spanish priest. His temperament was wrought to such fine issues that it appealed instinctively to the lofty and the pure; he went about doing good; he vanishes from our sight into his living tomb, without striving and without cry, and his voice is no longer heard in the streets. So, always, is it with the finest natures: apparent failure is the unalterable seal of their mission, and the immortal influence they exert comes invariably from beyond the grave.

J. HENRY SHORTHOUSE.

THE TOMB OF MARGARET COUNTESS OF CUMBERLAND.

York: Jan. 15, 1884.

Anyone knows that the chief person to whom Appleby, in Westmoreland, ought to look back with pride and gratitude is Anne Countess of Pembroke, Dorset, and Montgomery. Throughout the course of the chequered and somewhat melancholy life of that great and religious lady, there was one person, above all others, to whom her thoughts reverted and her affections clung; and that was her mother, Margaret Russell, a daughter of the Bedfords, widow of George Earl of Cumberland, the great sea-captain and courtier. In the Lady Anne's will she expresses her deep gratitude to her mother, and says, "as I doe myselfe, soo I desire my succeeding posteritye to have her in memory,

love, and reverence, who was one of the most vertuousse and religiousse ladies that lived in her time." The mother and the daughter met for the last time, at Brougham, on April 2, 1616; and there the daughter erected a pillar to commemorate the event, and provided a liberal dole for distribution to the poor on the same day, and at the same place, every year, for ever. The memory of her mother was the one sentiment in the daughter's life. Throughout her diary, which was kept with unfailing regularity to a great old age, she counts time by incidents in her mother's life, in many of which they had a common interest, which the child whom she had served so well never ceased to remember.

This Lady Margaret Countess of Cumberland died in 1616, and was interred beneath a stately altar-tomb, which still remains, on the south side of the altar in St. Lawrence church, Appleby, rich with all the heraldry of the Cliffords, and invested, as most persons will admit, with the very strongest associations and claims.

Will it be believed that the vicar and churchwardens of Appleby are applying at this very time for a faculty to remove this tomb to a different position in the church; and, not content with this, have actually opened the vault before the faculty has been granted, and have suffered numbers of people to inspect it? Is all sentiment, all gratitude, extinct at Appleby; and is the leaden shroud which conceals the remains of the great lady to be made, as it has been, the subject of newspaper paragraphs, idle gossip, and worse? I trust, for the credit of Appleby, that the application for the faculty will be withdrawn; or, if it be unhappily persevered with, that the accordant voice of the English public will approve of the action of a few of the descendants of the illustrious Countess, who are asking the Chancellor of Carlisle to say that the faculty shall not issue. If the tomb needs strengthening, then let it be strengthened; but by all means let it stay where it is. It is a fortunate thing for the people of Appleby that the Lady Anne cannot come back among them.

J. RAINE.

THE MYTH OF CRONUS.

London: Jan. 14, 1884.

Mr. Taylor says that I think it "scientific and necessary" to go to Australian savages "for the interpretation of the poetical literature of Periclean Greece." If Mr. Taylor regards the myth of Cronus—old in Hesiod's time (Grote, ed. 1869, i. 15)—as a production of Periclean Greece, it seems needless to argue further on the question. Mr. Taylor calls the method which seeks to explain certain anomalies found among civilised people as survivals from savagery "a nostrum" which "has hitherto proved to be no method at all." The method is that of Mr. Tylor and of Darwin. Whether it has been fruitless of results readers of Tylor, Darwin, Lubbock, and McLennan may judge for themselves.

In his explanation of the myth of Cronus Mr. Taylor says nothing of what may be called the Maori "variant," though, indeed, the story of Papa and Rangî varies very little from that of Gaea and Uranus. Now, why are savage myths to be left out, especially when the theory which explains the Greek myths explains the savage myths as well? Mr. Taylor's own explanation is the sixth or seventh given on what he calls "the old orthodox lines." It is very ingenious, and exactly as convincing, "easy," and "reasonable" (especially easy) as the others which Mr. Taylor calls unsatisfactory. If the myths be "transparent," why do so many learned critics see wholly different meanings in each of them? I

also ventured to explain the myth of the mutilation of Cronus as a "nature myth"—a myth setting forth how Heaven and Earth were originally thrust apart, as in China, and by Indra in India. To support this theory, I advanced the unmistakably transparent Maori version of the same event; nor can I see, even after reading Mr. Taylor's letter, why this comparison should not be made. The most scholarly mythologists do not disdain to go to the Hottentots when they can show that a dead chief named "Lame Knee" is really the Dawn, and the Dawn really the Infinite.

I do not know, or have forgotten, who is the authority for Mr. Taylor's statement that the Delphian fetich stone fell from heaven. His theory of the connexion of *sidus* and *σίδητος* is far from being generally accepted. His notion that a crescent-shaped *aërolite*, or the crescent moon (or both?), gave rise to the sickle of Cronus in the story is almost too ingenious. One explanation would be enough; but the double suggestion of a crescent-shaped *aërolite* or a crescent moon "mutilating the centre of the sky," when added to Schwartz's sickle, which is the rainbow, and to Preller's sickle as the natural weapon of the Harvest-god, demonstrates that theories of this sort are really too numerous and easy.

A. LANG.

ENGLISH PUBLISHERS AND AMERICAN BOOKS.

London: Jan. 15, 1884.

We regret that Messrs. Field & Tuer should have brought our names into their letter which appears in the *ACADEMY* of Saturday last with reference to *Don't*, because it compels us to correct their statement so far as it concerns us. We did not say we would send "a share of profits to the American publishers;" but we did send a cheque to Messrs. D. Appleton & Co. in recognition of our having used the book, and the following extract from a letter received from them will speak for itself:—

"We have just received yours of the 6th ulto., and we are much gratified to find the cheque which you were kind enough to enclose.

"*Don't* has had quite a phenomenal success here, and we trust it may do well with you."

We based our edition—which was the first announced in England, as a reference to the *ACADEMY* will show—on the American work, and we paid an editor to prepare it for English readers. It is therefore copyright.

GRIFFITH & FARRAN.

Ye Leadenhale Presse, E.C.: Jan. 12, 1884.

Your foot-note to our letter in to-day's *ACADEMY* may be misunderstood, as, in the instance referred to, the American author is not in the game. An American publisher buys a book from an author outright, and thereby becomes sole owner of the copyright. He then offers it at a certain price to us, at the same time mailing advance sheets. We approve the book, accept the terms, and publish simultaneously with him, or perhaps a day or two earlier, which certainly, according to the best legal opinion we can get, secures the copyright here.

FIELD & TUER.

[That residence on British territory (in addition to prior publication) is necessary in order to obtain copyright in the United Kingdom is a proposition usually laid down in the books, though it has never yet been so decided. Publishers, we have observed, are often content to call their books "copyright," and then sit quiet under what would be a manifest infringement, in preference to incurring the cost and risk of legal proceedings.—ED. *ACADEMY*.]

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 21, 4 p.m. Asiatic: "The Origin of the Indian Alphabet," by Mr. R. N. Cust.
5 p.m. London Institution: "Ornament," by Mr. H. H. Statham.
8 p.m. Royal Academy: "Art as influenced by the Men," V., Michel Angelo, by Mr. J. E. Hodgson.
8 p.m. Aristotelian: "Hume's Treatise of Human Nature," I., by Mr. H. W. Carr.
8 p.m. Victoria Institute: "Design in Creation," by Sir E. Beckett.
TUESDAY, Jan. 22, 3 p.m. Royal Institution: "Coins and Medals," II., by Mr. R. S. Poole.
8 p.m. Anthropological: Annual Meeting, Presidential Address, by Prof. Flower.
8 p.m. Colonial Institute: "The Education of the South African Tribes," by Mr. W. Gresswell.
8 p.m. Association for the Improvement of Geometrical Teaching: Annual Meeting.
8 p.m. Civil Engineers: "The Adoption of Standard Forms of Test-Pieces for Bars and Plates," by Mr. W. Hackney.
WEDNESDAY, Jan. 23, 8 p.m. Society of Arts: "Science Teaching in Elementary Schools," by Mr. W. L. Carpenter.
8 p.m. Geological: "The Serpentine and Associated Rocks of Porthalla Cove," by Mr. J. H. Collins; "Outline Geology of Arabia," by Mr. C. M. Doughty; "A Delta in Miniature—Twenty-seven Years' Work," by Mr. T. Mellard Reade.
THURSDAY, Jan. 24, 3 p.m. Royal Institution: "Music for the Pianoforte," II., by Prof. Ernst Pauer.
7 p.m. London Institution: "Mozart's Operatic Works," by Mr. W. A. Barrett.
8 p.m. Royal Academy: "Art as influenced by the Men," VI., Raphael, by Mr. J. E. Hodgson.
8 p.m. Society of Arts: "The Manufacture of Gas from Lined Coal," by Prof. Wanklyn.
FRIDAY, Jan. 25, 7 p.m. Civil Engineers: "The Expenditure of Power in Steamship Propulsion," by Mr. J. J. Bourne.
8 p.m. Browning: "Paracelsus," by Miss Arthur.
8 p.m. Quekett.
9 p.m. Royal Institution: "Kilima-njaro, the Snow-clad Mountain of Equatorial Africa," by Mr. H. H. Johnston.
SATURDAY, Jan. 26, 3 p.m. Royal Institution: "Life and Literature under Charles I.," II., by Prof. Henry Morley.
3 p.m. Physical: "Direct Reading Electric Measuring Instruments," by Prof. Ayrton and Prof. J. Perry; "The Electromotive Force set up during Interdiffusion," by Dr. C. R. Alder Wright and Mr. C. Thompson.

SCIENCE.

The Elements of Plane Geometry. Part I. Prepared by a Committee of the Association for the Improvement of Geometrical Teaching. (Sonnenschein.)

It would perhaps be out of place to give here a full statement of the objects aimed at by the association on whose authority the present work is issued; one of them, however, may be briefly mentioned—namely, the substitution, in the place of Euclid, of a manual of elementary geometry more in harmony with the present state of mathematical science. The defects of Euclid's *Elements* as a text-book for beginners have long been known to be numerous, and in the various editions which have been published since 1482 many attempts have been made either to remove them or at least to point them out. The most serious defect, since it is the one least capable of remedy, is the imperfect classification of the propositions. Mr. Todhunter (see his *Conflict of Studies*, p. 187) thinks that it is to the influence of the classificatory sciences that we owe the notion that it is desirable to have all the properties of triangles thrown together, then all the properties of rectangles, and all the properties of circles; and he quotes a statement from De Morgan that "Euclid, fortunately for us, never dreamed of a geometry of triangles as distinguished from a geometry of circles, but made one help out the other as he best could." Surely it is a sufficient answer to this to say that Euclid has to a considerable extent given us a geometry of triangles as distinguished from a geometry of circles, and that classification is one of the main objects of every science.

The principal feature, accordingly, wherein the present work differs from Euclid's first two books, to which it corresponds, is the arrangement of the propositions. It must not, however, be understood either that all of Euclid's propositions are given or that his methods of proof are retained. As a matter of fact, there are some omissions and some additions, the former being less numerous than the latter. Some idea of the contents of the work may be gained from the statement that book i., entitled "The Straight Line," is divided into five sections—(1) Angles at a Point, (2) Triangles, (3) Parallels and Parallelograms, (4) Problems, (5) Loci; book ii., entitled "Equality of Areas," is divided into two sections—(1) Theorems, (2) Problems. The whole is prefaced by a Logical Introduction, and a Syllabus of Geometrical Constructions which it is recommended that beginners should be exercised in prior to, or concurrently with, the study of theoretical geometry.

As regards the methods of proof, they are, in general, simple and clear. Exception must be made of the demonstration of the very first theorem in book i., which is needlessly difficult. The same objection may be alleged in a less degree respecting the second theorem. It would be too much to say that perfect consistency has been attained (it may be that perfect consistency is undesirable in a text-book for beginners) in the treatment of general and special cases of theorems. In illustration of what is meant, reference may be made to book ii., theorems 1, 2, 11, to which one, two, three figures respectively are given. Would it not be preferable to give two figures to each of these theorems, and to omit the special case when two particular points of the figure coincide?

Mr. C. L. Dodgson (in the Introduction to his recent edition of the first two books of Euclid) recalls attention to the principle that when a theorem has been proved for one case it may be taken as proved for all similar cases, and he modifies accordingly the concluding part of the sixteenth proposition. But the principle applies to many more propositions than the one signalled by Mr. Dodgson; in the present work one may specify pp. 19, 22, 23, 31, 32, 35, 53, where it would be advisable to change the phrase "Similarly it may be shown" into "Hence also it has been shown."

Both sets of Problems and the examples of Loci have been judiciously chosen and arranged; and it is therefore with some hesitation that one suggests, in view of book ii., the insertion of the problem "To construct a square on a given straight line," the alteration (a very slight one) of the order of the problems in book ii. to 1, 2, 5, 3, 4, 6, and the addition to book ii. of a section on Loci, which might consist of two problems—To find the locus of a point the sum, and the difference, of the squares of whose distances from two fixed points is constant. If two further suggestions may be tolerated, I should propose a verbal change—and one not even verbal, for it concerns only a letter. The first is to omit the word "only" in the definition of a trapezium; the second, to spell the word "shown" always in the same way.

It is a matter of some importance, though it is one which is easily overlooked, that in the description of identically equal figures

the letters which denote corresponding points should be written in the corresponding order. In few manuals of elementary geometry is this the case, but it is so here. I have not been so solicitous to indicate the merits of this text-book (for it has great and substantial merits) as to point out one or two trifling particulars where improvement seemed possible. Anyone who has attempted to write an elementary mathematical text-book will appreciate the difficulty of the task imposed on the committee, and will welcome with gratitude this result of their labours.

J. S. MACKAY.

SCIENCE NOTES.

THE Zoological Society of London has appointed a committee, consisting of Prof. Flower, Prof. Jeffrey Bell, Mr. H. H. Johnston, Mr. Mivart, and Mr. Sclater, to prepare a memorial volume of the scientific papers of the late William Alexander Forbes, prosector of the society. It is purposed to publish these papers in a form similar to that which was adopted in the memorial volume of Forbes's predecessor, Garrod. Mr. Sclater will edit the volume, Mr. Johnston will prepare a biographical notice, with portrait, and Prof. Bell will act as secretary and treasurer.

THE last part of the *Transactions* of the Edinburgh Geological Society opens with an interesting paper by Mr. Ralph Richardson, on "Agassiz and Glacial Geology," being the anniversary address delivered before the society at the beginning of last session. In this discourse, which displays great appreciation of Agassiz's work, Mr. Richardson gives a faithful sketch of the history of opinion on glacial questions during the last half-century. The same number contains, among other communications, some original suggestions on petrological nomenclature, by Mr. Kinahan, of the Geological Survey of Ireland.

PHILOLOGY NOTES.

THE Philological Society's annual "Dictionary meeting" is held on the evening of January 18, the day on which this number of the ACADEMY appears in London. Copies of the first part of the society's new English Dictionary, edited by its president, Dr. J. A. H. Murray, will then be laid on the table. We congratulate the society on the fact that this first part of its twenty-four years' work is thus at length in type, to witness what the history of our language really is, and to justify the society in having given up the first partial scheme of a mere Supplement to *Johnson* and *Richardson* suggested by Archbishop Trench, and having adopted the plan of a complete Dictionary of English—as contrasted with Anglo-Saxon—proposed by its earlier editors, Herbert Coleridge and Mr. F. J. Furnivall, and developed by its present editor and president, Dr. Murray. The University of Oxford, too, deserves our gratitude for supplying the money that brings the work out.

FIRDAUSI's second epic, *Yâsuf and Zalkhâ*, a poem of about six thousand verses, which he composed after the completion of his *Shâhnâmâ*, and the value of which is enhanced by the fact that it is the earliest poetical version of the Biblical story of Joseph, has never yet been published. The Bodleian possesses two MSS. of this important work; and there is also one in the British Museum, one in India, and a fragment in the library of the Royal Asiatic Society. The late distinguished Persian scholar, Mr. H. Morley, long cherished the idea of publishing it, but was prevented from carrying

out his intention. Prof. H. Ethé is, we understand, now engaged on an edition of *Yâsuf and Zalkhâ* to appear in the Aryan series of the "Anecdota Oxoniensia."

WITHIN the last few years, fragments of several papyri and MSS. have been discovered in Egypt, and have found their way to Berlin, Paris, Vienna, &c. Among them are fragments of a parchment codex of the fourth or fifth century, comprising the Responsa of Papinianus, the most renowned of the classical Roman lawyers, with notes of his disciples Ulpianus and Paulus. The fragments at Berlin have been edited by Krüger, those at Paris by Dareste. It is quite within the range of probability that similar fragments have been purchased as curiosities by English tourists in Egypt. Should this be so, the possessors of such are invited, in the interests of scholarship, to communicate their addresses to Messrs. Trübner & Co., Ludgate Hill.

THE new volume in Messrs. Trübner's series of "Simplified Grammars" is *Danish*, by Miss E. Otté, who will also undertake *Swedish*. Among the future announcements are *Assyrian*, by Prof. Sayce; *Burmese*, by Dr. E. Forchhammer; *Egyptian*, by Dr. S. Birch; *Lettish and Lithuanian*, by Dr. M. I. A. Völkel; and *Turkish*, by Mr. J. W. Redhouse.

MEETINGS OF SOCIETIES.

NEW SHAKSPEARE SOCIETY (Friday, Jan. 11.)

F. J. FURNIVALL, Esq., Director, in the Chair.—After the adoption of the treasurer's audited cash account for 1883, Mr. Sidney L. Lee read a paper on "Love's Labour's Lost." He pleaded against the condemnation of the play by the older school of critics. Coleridge put it in its right place as Shakspeare's earliest genuine play; then its faults become easily excusable, and its method of extreme interest. (1) It set before us Shakspeare fresh from Stratford, and gave us the measure of his education there. It had six village characters—Shakspeare's schoolmaster, Thomas Hunt, as Holofernes; the curate, Sir Nathaniel; the constable, Dull; the clown, Costard; the dairymaid, Jaquenetta; and the forester. It gave us the country-boys' games: "more sarks to the mill," "hide and seek," "whip-top," and "push-pin;" the masque too. It had the school-boy's recollections of Ovid, Mantuanus, and scraps of French and Italian. Its jests on legal terms, "common and several," &c., showed Shakspeare's early knowledge of law, and his following Sidney's *Apology* advice his regard for that writer. (2) Its good-humoured satire brought the fashionable follies of the London of Shakspeare's day before us, the "wits" and their extravagances of speech and eccentricities of act. Five faults in language condemned by Puttenham were ridiculed in the play; and, however tedious to us now, the satire on these follies at the time struck home. (3) The plot divided into two—the men's "academe," and their wooing of the French ladies. (a) Academies were much talked of then; both Sir Humphrey Gilbert and Sir Nicholas Bacon wrote schemes for academies for the Queen's wards. Young men lived loosely, and at universities and the Inns of Court did not work, but haunted taverns and gambled, as Harrison and Abbot complained. Ascham pleaded for discipline, and the French ladies set the dandies the right task—to study souls in agony, to see the realities of sad and serious life. (b) Frenchmen were the representatives of looseness and gallantry. In 1303 Robert of Brunne noted this as their special sin. But in 1591 (or 1589) Shakspeare naturally put the leading Frenchmen of the day into his play, for, the Armada having set Spain aside, Henry of Navarre—cf. Macaulay's "Ivry"—and his nobles were the cynosure of English eyes, the hope of the Protestant cause in France. English volunteers served with Henry, and Shakspeare must have known some of them. Lord Biron was their best friend in France, and so well known here that Chapman wrote two plays on him; Lord Longaville was one of Henry's most prominent leaders; Dumaine, the Duc de Maine, was popular in England; de la

Mothe, the French ambassador, left England only in 1583; Alençon sued for Elizabeth's hand in 1581. In 1589-92 no less than fifty separate publications on French affairs were registered at Stationers' Hall. Sir T. Coningsby's diary of Essex's 4,000 volunteers in 1591 at the siege of Rouen, &c., shows how the English were entertained by Longaville, Biron, Henry, and the French ladies, and how Biron praised English girls. Biron, in some points of his character historical, is well described by Rosaline. He said he should die in an hospital: hence, perhaps, Shakspeare's association of him with it. Longaville's character is historical too. King Henry and a princess of France actually met on a diplomatic mission in 1586; and she brought a bevy of beauties with her, who were called "l'escadron volant." As to the Russians, the revival of intercourse with Russia in Elizabeth's reign is well known. About 1582 the Czar proposed to marry a kinswoman of Queen Elizabeth named Lady Mary Hastings, and the Russian ambassador had an elaborate interview with her in 1583, in which his interpreter behaved with ridiculously extravagant adoration. Lady Mary ultimately refused the Czar, but she was known as the "Empress of Muscovia." Lastly, Shakspeare drew Armado from a real man—Fantastico Monarco, on whom Churchyard wrote a poem. Thus the historical element in "Love's Labour's Lost" was strong. On all grounds the play deserved the most careful attention.—A long discussion, by a full meeting, followed the paper, which was highly praised by all the speakers.

FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving. In progress. Same size as original—104 by 82.

"An exquisite picture."—*Times*.
"Mr. Moore exhibits one picture—than which he never painted a better."—*Morning Post*.

"A new and exquisite picture."—*Standard*.
"Remarkable for its refinement of line and delicate harmony of colour."—*Globe*.

"Mr. Moore's graceful 'Companions' forms an excellent *bona bouche* to an attractive exhibition."—*Daily News*.
"The gem of this varied and delightful exhibition."—*Academy*.

Particulars on application to the Publishers, Messrs. DOWDESWELL & DOWDESWELL, 133, New Bond-street.

The Ornamental Arts of Japan. By G. A. Audsley. Part I. (Sampson Low.)

THE dissolution of the literary partnership of Messrs. Audsley and Bowes can scarcely be regretted when it results in the production of such valuable and beautiful books as Mr. Bowes' *Japanese Marks and Seals* and the magnificent undertaking of which the first part has just been published. It was always to be hoped, if not to be expected, that a work of the same importance as *The Ceramic Art of Japan* should be devoted to those other decorative arts in which the Japanese excel rather more than less as compared with pottery and porcelain. In lacquer work especially, and in the decorative use of metals, they are beyond all nations; and scarcely less praise can be given to their embroidery and painting of tissues and paper, their enamel and drawings of animals. This expectation is now in a fair way of being realised, if we may judge, as we safely may, of the work as a whole by this very promising instalment.

It would nevertheless be premature to criticise it as a complete work. So fragmentary a method of publication is more in favour in France than in England. We have all things begun and nothing ended: a bit of Preface; so many pages of letterpress belonging to one section, so many belonging to another; and of the illustrations a miscellaneous assortment which promises some trouble of arrangement to the binder when all is done. We are not sure that such a tantalising method of issue does not stimulate curiosity and ensure a greater amount of attention than if it were quite straightforward. Especially is

this likely to be so with regard to the letter-press, for, in volumes of the portentous size of these folios, looking at the pictures is apt to suffice, and some twenty or more of the gigantic pages to be read consecutively appears a task more formidable than it really is. If we mistake not, the articles on each of the subjects dealt with will extend to something like this length; and they will be too short, rather than too long, for the student, who, unless he possess the fine volume on Japan by M. Gonze, recently published in France, will be glad to study a work upon which evident care has been taken to make the information given as exhaustive and accurate as possible.

Of the services which photography is able to render to art the illustrations to this sumptuous publication are even a more striking instance than those to *The Ceramic Art of Japan*, and do great credit to Messrs. Lecher-tier, the chromo-lithographers. We doubt whether in truth of colour they are all quite equal to some of Mr. William Griggs's performances—for instance, his plates to Mr. Vincent Robinson's book on *Oriental Carpets*—and we think that in some cases the texture of the ground (crape, silk, paper, &c.) might have been indicated more clearly; but there is far more to praise than to blame in these exquisite and elaborate facsimiles. So far as can be judged at present, the examples are well chosen. Of the well-known skill of the Japanese in drawing birds none could be much better than the swimming duck on crape-silk, the embroidered geese, and the crane painted on silk. This last, though we understand from the accompanying description that it is not by an artist of the very highest reputation, is singularly characteristic of the quaint gestures of the bird, and forms, with the cleverly treated jungle of tall seeded grass in which it stalks, a design of a very ingenious and attractive kind. As facsimiles none, perhaps, of the plates are better than the fine specimens of incrustated work, with the natural colours of trees and flowers, birds and insects, imitated in ivory, mother-o'-pearl, and various stones and metals. By the side of such delicate fictions the "hardstone" incrustations of the Italians seem clumsy and vulgar. Among the more beautiful decorated fabrics may be mentioned one of the curious tissues of silk and gilt paper, and a beautiful brown and buff butterfly design in silk and velvet.

It is to be regretted that the author has been unable to unravel the historical or mythological mysteries involved in a series of delicately executed miniatures (sect. i., plate xi.), but it is not often that Mr. Audsley is at a loss. Of a series of pictures of the Japanese Inferno he gives a very clear and full account. These pictures, due to the imagination of a Japanese Dante or Swedenborg, have more than an artistic interest, showing, as they do, how similar are the natural notions of many peoples with regard to final judgment and punishment. In the first we see miserable souls shivering on the bank of a river; some have crossed, not by Charon's boat, but apparently by wading, to the opposite shore, where they fall on their knees before a terrible female monster with a white woolly pate. In the next scene they are in the judgment-hall undergoing a terrible examination before a blood-red judge of

truculent aspect. It is no use to attempt prevarication or falsehood, for there on a stand are two heads—one pale, female, and pitying (the head of Hearing), the other, male, pitiless, and scarlet (the head of Seeing). From the mouth of the latter jets a fearful torrent of red flame or light upon the sinner. In the background another wretch is being shown in a mirror the act of incendiarism for which he is condemned. There he sees himself plainly as he applied the torch to a house. The rest show various terrible modes of punishment—by red and green demons and snakes, by fire and whirlwind; some are being pounded in a mortar, some stuck with needles, some crushed between stones, and all is fire and blood. It is gratifying to know that the Japanese no longer regard such pictures with favour, but we are glad that some of them have been preserved. COSMO MONKHOUSE.

THE ITALIAN PICTURES AT BURLINGTON HOUSE.

AMONG the numerous Italian pictures, especially of the fifteenth century, there are a few to which art-historians will attach a special interest. The first picture we meet on entering Room IV. is a triptych (216—lent by Charles Butler, Esq.) which is assigned in the Catalogue to the "school of Filippo Lippi." I do not want to quarrel with those who, after a thorough examination of this picture, may feel that a painting displaying such apparent deficiencies, as, for instance, in the proportions of the figures, cannot well be by a great master. Still, I have myself not the slightest doubt that it is Fra Filippo's own work, and not a pupil's. As a matter of course, there may exist inferior works by good artists, as well as careful pictures by inferior hands. Hence the confusion in the minds of those who profess to be able to settle such questions on the principle of their own "natural artistic perception, or what painters technically term insight." The reasons why I accept this picture as a genuine one are—firstly, the tone and harmony of the pale colours, which are the same as we meet in every one of the master's authentic works, but never in the numerous productions of his school. Secondly, the mode of rendering certain details—for instance, the folds, the hands, the shape of the ear—matters which, though in themselves apparently trifling, have yet something to do with the artist's style—so much so, indeed, that in cases like the present one they are the true test of original production. Fra Filippo's hasty temperament is not seldom reflected in his productions. When in 1451 Antonio del Biondo, of Perugia, commissioned Fra Filippo to paint a picture worth seventy florins, he produced a work so unsatisfactory to his employer that the latter sued the painter for having produced an inferior work. Another time, when Carlo Marsuppini engaged Fra Filippo to paint an altar-piece for a church at Arezzo, he exhorted the artist—so Vasari says—"to give particular attention to the hands, because his execution had been much complained of." There may have come down to us a greater number of carefully executed pictures by other great artists; but, whether careful or not, whether worked out most elaborately or merely sketched, it is undisputable that the individuality of character in the great fourteenth- and fifteenth-century artists is always distinctly marked in some way or other; whereas pictures of their schools, however pleasant, will never come up to that standard. This very reason obliges me to dwell on a few pictures only, selected from this attractive, but somewhat promiscuous, show.

The "Virgin and Child" (272—lent by A. Casella, Esq.) is one of those which, from this point of view, call for special notice. The authorship is, we believe, disputed. Some have ascribed it to Lorenzo di Credi, others to Pollaiuolo, others to Filippo Lippi. Here it is exhibited under the modest title of "Florentine school." The Virgin is seated in front, with the Infant Christ in her lap; on her right are two angels standing. Perhaps few pictures by Old Masters have come down to us so free from obliteration as the present one. We have thus little difficulty in "analysing" the style of this most impressive composition, in which the forms of the figures in different aspects stand out very clearly. The peculiar oval shape of the angels' heads, with the hair falling down in quiet lines, the articulation in the fingers, and the shape of the ear are so many characteristic features to be met with in all the genuine works of Raffaello del Garbo, a master by whom there are numerous drawings in the British Museum. In taking a more general view, we may say that the figures remind one of Filippino Lippi, the master to whom Raffaellino owed his artistic education. The Child, who is laughing or smiling, has a somewhat strange look. Apparently the artist did not succeed well in overcoming the difficulties of expressing gaiety, nor, may we add, did Pontormo in some of his pictures at Florence, nor perhaps Raphael in one of his pictures at Panshanger, exhibited some time ago at Burlington House (a work not entirely by his hand). That ineffable smile to which Leonardo da Vinci gave expression in the "Mona Lisa," painted at the same time, was not attained by either of the younger artists; but it is interesting to trace the influence on contemporary art of the expression in Leonardo's unique portrait. The two portraits representing (261) a young man in a red cap and (268) a lady (lent by W. Drury-Lowe, Esq.) may have been ascribed to Masaccio at the time when even in public galleries all sorts of Florentine portraits of the end of the fifteenth century were given to this artist. It is not very long since the date of Masaccio's death, formerly put down at 1443, has been corrected to 1428, and that his share in the fresco cycle of the Brancacci Chapel has been distinctly recognised. The two portraits here ascribed to Masaccio are by Domenico Ghirlandajo. A replica of the female head is in the Berlin Museum (83). The three *predella* pictures of another Tuscan artist, Domenico Beccafumi, of Siena (270, 274, and 276—lent by W. Graham, Esq.), representing scenes of the Virgin's life, are very spirited in their execution. Lord Wemyss possesses a beautiful Madonna by the same artist. No other works of his have I been able to find in England. The portrait of a youth (192—lent by Lord Lansdowne) displays, in its smooth flesh-tints and deep-toned colour, the style of Puligo, an imitator of Andrea del Sarto, to which latter the picture is here ascribed. "Although the contours of his figures," remarks Vasari, in a passage upon the style of this master,

"are so slightly defined that they are, in a manner, obliterated, thereby concealing many defects, the figures being partly lost and indistinct on the ground of the picture, yet, his colouring being very beautiful, and the heads having an exquisite expression, the works of this artist give very great pleasure."

Bronzino's portrait of a young prince, with the emblems of his tutelary saint (St. Louis of France?), as the fashion of the time would have it—compare No. 24 in the National Gallery—illustrates the last stage in the development of Florentine portraiture (168—also lent by Lord Lansdowne).

Among the North Italian pictures there is a series of portraits (234-236, 240-242, 248-250,

253-255—lent by H. Willett, Esq.) which, for various reasons, deserve to be studied closely. Originally they belonged to the frieze of a ceiling in the castle of San Martino Gusnago, in the district of Asola, between Mantua and Brescia, formerly belonging to the Gonzaga family. This peculiar kind of decorative art, not hitherto mentioned in art literature, seems to have been exclusively in use within the territory of a few towns. There are some similar works still to be seen in palaces of Cremona, Crema, and Brescia. They appear, however, far inferior in artistic merit to those before us. I have of late devoted some time to the study of the origin of such decorations, and have come to the conclusion that it is to be sought for in palaces of Verona and Padua, where artists of the very greatest repute were engaged in such works. The frieze of a large hall in the episcopal palace at Padua is adorned with portraits by Bartolommeo Montagna. In one of the palaces at Verona I had the luck to discover a similar work, probably by Domenico, if not by Francesco Morone. In both of them the personages were named in inscriptions placed underneath, and I believe there can be no doubt that the portraits here exhibited are also historical. No. 250, apparently a Doge, is believed to be Pasquale Malipiero (*ob.* 1462). It might also be Orio Malipiero (*ob.* 1192): see *Elogia Poetica in Seren. Venet.* (Padua, 1680). The entire series consists of forty-four panels, and Mr. Willett is to be congratulated on having secured the whole. When brought to this country, they were thickly covered with whitewash. The difficult problem of restoration has been most successfully overcome by Prof. A. H. Church. The question of the authorship of these fine portraits is not easy to decide. The names of Mantegna, of Beltraffio, of Pollaiuolo, of Piero degli Franceschi, and others have been suggested, but none has yet been accepted. In my opinion, the master is to be looked for nowhere but in the school of Milan, from about 1490 to 1520. These heads appear to me to have a striking affinity to the later works of Bramantino. However this may be, they are a remarkable illustration of that period in Italian art in which it was the chief aim of the painters to seize and depict character, or those attributes of men and things which flow out of the inner life.

The three genuine pictures by Crivelli (189, 237, 243) are not superior to those in the National Gallery. The later school of Giovanni Bellini is represented by an excellent picture of the "Virgin and Child and St. Joseph" (264)—lent by J. P. Heseltine, Esq., apparently by the same hand as the "Warrior adoring the Infant Christ" (234 in the National Gallery)—viz., Vincenzo Catena. Giambattista Moroni's portrait of a gentleman with two children (159)—lent by the National Gallery of Ireland) is, in my opinion, by far the finest Venetian picture in this exhibition. Perhaps the light colours of the children's dresses are in too strong a contrast to the dark garments of the gentleman, who is seated behind them; but that is evidently not the fault of the artist. In the course of time the dark colours have sunk in, while the light ones have lost their glazings under the hand of cleaners. On a piece of paper placed on the table to the left of the gentleman we read "Albino," the name of a small place in the Serio Valley, near which the artist was born.

We have here two pictures of the early Veronese school—a crucifixion by Caroto (271)—lent by G. Richmond, Esq., signed "G. F. Charottus ping." and a "Virgin and Child with Saints" (256)—lent by Ch. Butler, Esq., a very interesting picture of that still rarer master, Giovanni Caroto, the younger brother of Giov. Francesco. No name has hitherto been suggested, so far as

I know, with regard to the last-named picture. The beautiful portrait of "Sigismondo Malatesta" (230)—lent by W. Drury-Lowe, Esq.) is generally acknowledged as one of the gems of the exhibition. It is ascribed to Piero della Francesca, and this seems to be a unanimous verdict. But I venture to disagree with it, as I fail to see, after a close comparison with the genuine works of this master—for instance, those in the National Gallery—how this suggestion can be proved.

J. PAUL RICHTER.

LETTER FROM EGYPT.

Abydos: Dec. 27, 1883.

I HAVE just been making a tour in the Fayûm with two companions, but have found it somewhat disappointing—at least from an archaeological point of view. The remains of the Labyrinth at Howâra certainly do not justify the praises bestowed by Hérodotos upon the building; the broken obelisk at Ebghig is little more than a curiosity; and the three Roman temples at Kesr Karûn, destitute as they are of inscriptions, are not worth the trouble of getting to them, even though one of them is in a remarkably perfect condition. The most interesting antiquities in the Fayûm are the vast mounds of Krokodilopolis, with their streets of ancient brick houses, and the two ruined monuments which stand side by side at Biahmu. A corner of one of these still exists, proving that the monument must once have been a pyramid with an angle similar to that of the pyramid of Médûm. The size and character of the stones, the mode in which they are cut, and the want of cement to join them together also reminded me of Médûm, and inclined me to conjecture that, like Médûm, they belong to as early a period as that of the IIIrd Dynasty. The two masses of stones which still stand within the areas enclosed by the two monuments once formed part of their cores. I found fragments of black and red granite—belonging, apparently, to broken statues—strewn over their sites, as well as pieces of white stone, which may have formed their casing. I have only to add that the accounts given of them in both *Murray* and *Baedeker* are alike incorrect.

After leaving the Fayûm we spent a couple of days at Siût, and while there rode along the base of the cliffs southward of the town as far as a village called Dronka. Here we found a tomb of the XIIIth Dynasty cut in the rocks above the village, with pictures of chariot-racing and Babylonian rosettes still traceable on the walls. A little farther to the south the Coptic monastery of Dronka, with the mud-huts attached to it, is built into a series of ancient tombs half-way up the cliff. The only inscriptions I discovered there were Coptic, but not far off is a large double-chambered tomb with square columns, and the same overhanging cornice of stone supported on a row of stone beams that we met with at Beni-Hassan. Another half-hour brought us to Dêr Rîfa, a monastery built, like that of Dronka, into the tombs on the face of the cliff. Four of them, two of them large and two small, are adorned with long hieroglyphic inscriptions, and in one I noticed the Greek *grafito* ΑΙΑΣ ΑΠΟΛΛΑ . . . Southward of the village the cliff is honey-combed with sepulchres, most of which, however, are of the Roman age. But there is one large one, belonging to the period of the XIIIth Dynasty, which contains half-obliterated pictures of domestic scenes like those of Beni-Hassan, beside hieroglyphic texts. As both here and at Dêr Rîfa the town named in the inscriptions is Shas-hotep, the modern Satb, the tombs of Rîfa must have been included in the nome of Hypselis rather than in that of Lykopolis. While at Siût, I heard that some

old ruins have recently been discovered in the desert a day's journey inland.

During my stay at Cairo I explored the rock-cut tombs in the cliff behind the citadel, and found them to be of the Roman age, from which we may perhaps conclude that the Egyptian town which preceded Cairo was not older than the time of Augustus. I also spent a day in the quarries of Turra, the Troja of Strabo, copying Greek *grafiti*. Another afternoon I devoted to the curious subterranean passages and chambers that have been discovered under the Greek convent at Old Cairo. In one place two columns with Corinthian capitals and a cornice similar to that which adorns the ancient gate of the Roman fortress are built into the wall; while in another we descend a flight of stone stairs of Roman construction, made of beautifully cut blocks of stone. I should advise visitors to Cairo not to miss either these old relics of the Egyptian Babylon or the Jewish synagogue, which is not far distant, and which reminded me forcibly of the well-known "synagogue" at Toledo.

The Bûlak Museum has undergone quite a transformation during the last two years. New rooms have been added to it, and what is more, filled with objects which the indefatigable industry of M. Maspero has brought together from all parts of Egypt. His new Catalogue is about to appear; and, as short descriptions will be attached to the objects named in it, it will be a great boon to future visitors to Cairo. Among the newly collected antiquities some early Greek remains are especially interesting, as well as three clay cylinders, inscribed with Babylonian cuneiform characters, which M. Maspero has exhumed at Tell Defenneh (the Pelusiac Daphne of the ancients, according to Brugsch), a little to the west of Kantâra, on the Suez Canal. I found that all three were records of Nebuchadnezzar, two of them being duplicates; and, as they are very badly written, and relate only to the monarch's building operations in Babylon, they must have been intended merely as memorials of his conquests, to be left in the countries he overran. They are, therefore, curious evidences of his invasion of Egypt. One of them begins as follows:—

"Nebuchadnezzar, king of Babylon, son of Nabopolassar, king of Babylon, am I. The temple of Zîru, the shrine of Nîn-zîru, of Anu his god, and of Merodach, the son of Anu, the shrine of the supreme daughter of Anu, in Babylon, the city of my sovereignty, and the temple of Us-us on the eastern river with brick and cement I built."

The two other texts are in a similar strain.

I am at present occupying the house built by Mariette at Abydos, which M. Maspero has kindly placed at my disposal; and I hope that my next letter will contain the results of my work during the next ten days, which I intend to spend here.

A. H. SAYCE.

CORRESPONDENCE.

SOME PICTURES AT BURLINGTON HOUSE.

London: Jan. 14, 1884.

In his notice last week of the Dutch and Flemish pictures at the Royal Academy Dr. Richter very justly observes that the picture by Metsu, "Pleasures of Taste," from Buckingham Palace, comes very near to the manner of Terburg. Would it not be better to go a step farther and frankly attribute this charming work to Terburg himself? Great artist and admirable delineator of character as Metsu no doubt was, he surely never approached the delicacy of handling and refinement of colour displayed in the present specimen, more especially in the flesh-tints and the treatment of the

white fur, velvet, and satin which make up the dress of the seated lady. Metsu's colour, by comparison, has something slightly hot and less exquisitely blended.

I would suggest that, in addition to the powerful portrait by Mabuse (288), which, as already pointed out, appears in this exhibition under the much abused name of Holbein, there is in the same room yet another fine work of the former master under another name; this is Mr. Weld-Blundell's "Holy Family" (279), which is catalogued as by "the Master of Cologne." The picture evidently belongs to the first thirty years of the sixteenth century, and can have nothing in common with the school of Master Stephen of Cologne (circ. 1450), nor has it, indeed, any affinity with the later school of that city (circ. 1475-1500) under the influence of the Flemings. Perhaps under the above description Bartolomäus Bruyn (circ. 1523-56), or a painter of his school, is meant. For him, however, the picture seems altogether too powerful. On the other hand, the colouring, execution, and arrangement strongly suggest Mabuse in his second manner, to a certain extent under Italian influence. This hypothesis would account for a certain want of solidity in parts as compared with some recognised works of the same master. The type and mode of adjustment of the Virgin are also quite in the manner of Mabuse. The group of angels to the right of the picture is the part of the design most suggestive of Italian influence.

The "Fragment of a large picture" (284—lent by William Graham, Esq.), ascribed to the early German school, seems to me to be also of Flemish origin, and to suggest the school of Louvain and perhaps the hand of Dierick Bouts himself. The head of the centurion to the right is quite in the manner of that master; and the group, so far as it can be judged, has considerable analogy with panels by Bouts in the galleries of Munich, Berlin, and Nuremberg.

Among the early Italian pictures, the exquisite "Virgin and Child" (238—lent by William Graham, Esq.), ascribed to Masaccio, has not much in common with the few known easel-pictures by him, and still less with his famous frescoes in the Brancacci Chapel. The rich and varied colour, the peculiar marked outline, and particularly the mystic sentiment of the picture, suggest rather Masaccio's follower, Fra Filippo Lippi (compare the panel of the "Annunciation" by him in the National Gallery). The handling is perhaps rather heavier and the pigments more thickly laid on than in some of Filippo Lippi's works. It has already been pointed out by Messrs. Crowe and Cavalcaselle in their *History of Painting in Italy* that the two portraits (261 and 268—lent by W. Drury-Lowe, Esq.) are wrongly ascribed to Masaccio, and belong to the school of Domenico Ghirlandajo. Were any further proof required that the panels cannot be by the former master, it would be afforded by the portrait of the lady (268), in which appears a Renaissance jewel of a type which could not have existed when Masaccio painted, but belongs to quite the end of the fifteenth or beginning of the sixteenth century. The two roughly painted figures of "Hercules" (218 and 222—lent by Chas. Butler, Esq.) must be wrongly attributed to that admirable draughtsman Antonio Pollaiuolo, but may possibly be by Andrea del Castagno, with the remains of whose work at the Bargello in Florence they have a certain analogy. Surely, too, the name of Piero della Francesca is used at random in connexion with the interesting and puzzling "Head of Christ" (239—lent by Henry Roche, Esq.), some portions of which, such as the hair and hands, by their treatment even suggest a German rather than an Italian hand.

CLAUDE PHILLIPS.

NOTES ON ART AND ARCHAEOLOGY.

WE understand that a second edition will shortly be published of Mr. F. G. Stephens's critical and anecdotic essay on *English Children as painted by Sir Joshua Reynolds*. It comprises a list of the engravings after Reynolds's pictures of children, and will range with Mr. Stephens's annotated Catalogue of the Grosvenor Gallery exhibition.

THE forthcoming number of the *Magazine of Art* will contain an illustrated article on the new Institute of Painters in Oil, with engravings of Mr. Hacker's "Fatima," Mr. Brewtall's "The Mother," Mr. Morgan's "Meadow Sweet," and Mr. Waller's "A Letter of Introduction."

MISS MARGARET THOMAS, the sculptor of the Taunton bust of Fielding, has recently completed another bust—that of Gen. Jacob, of Scinde—also for the Taunton Shire Hall.

BARON ANATOLE VON HÜGEL has been appointed curator of the museum of general and local archaeology at Cambridge.

THERE is now on exhibition at the Edinburgh Museum of Science and Art a series of facsimile reproductions of Rembrandt etchings, numbering 320.

THE question of opening picture galleries on Sunday is being strenuously fought out in New York. The artists, for the most part, and also the managers, seem to be in favour of opening; and they have acted up to their opinions in the face of threats of prosecution from a Sunday Closing League, who (as the *New York Herald* puts it) "have had to take that back seat which nature and an allwise Providence evidently intend shall be a permanent one." On Sunday, December 30, the Pedestal Fund Art Loan Exhibition was thrown open, and was attended by nearly 6,000 persons, mostly respectable working-men. Tickets were sold at twenty-five cents (1s.), but no catalogues. On the same day the exhibition of American paintings for the benefit of an Academy Prize Fund was also open.

THE Austrian Government has founded at Rome a school after the pattern of those of Germany and France. It will deal especially with the Middle Ages and the Renaissance.

A NUMBER of French painters, including MM. Gérôme, Baudry, Boulanger, Carolus Duran, &c., have presented a petition to the Senate praying for a reform of the law which at present leaves artistic falsifications practically unpunished.

M. GUSTAVE SCHLUMBERGER has in the press an important work upon the Seals of the Byzantine Empire—a subject which he has made peculiarly his own. It will cover the entire period from the sixth to the fifteenth centuries, and will be illustrated with more than a thousand cuts.

A DISCOVERY of a very interesting character has been made at Wegbur, near Carnforth, Lancashire, in the quarries belonging to the Earl of Crawford and Balcarres. Some men, in blasting the rock, came across a small chamber, in which were implements of stone, bronze, and iron, among them a large perforated stone hammer, beautifully formed; a stone quern for grinding corn; a bronze celt or axe-head of the ordinary type, five inches and three-quarters long and three inches broad at the cutting edge; a fine socketed spear-head, nine inches long and five inches at the broadest part; a portion of a bronze sword, eight inches and a quarter long and one inch and a quarter broad; a fine axe-head of iron, six inches and a half long and six inches and three-quarters broad at the cutting edge; and a spinning wheel, six inches in diameter.

MUSIC.

RECENT CONCERTS.

LAST Saturday afternoon the only concert of importance was the Saturday Popular, so that under ordinary circumstances the hall would have been well filled. But Mr. Maas was the vocalist, M. de Pachmann the pianist, and the programme contained only well-known and favourite works—Mendelssohn's Quintett (op. 87) for the twenty-eighth time, the "Moonlight" Sonata for the nineteenth, and Beethoven's Pianoforte Trio in D for the twenty-first. St. James's Hall was, therefore, crowded. Of the Russian pianist's rendering of the "Moonlight" we have already spoken: the first movement he plays best, and the reading of it on Saturday was even more satisfactory than that at his recital a few weeks back.

On Monday evening, January 14, there was an unusually large audience. Some came as a matter of habit; some, let us hope, specially to hear Schumann's beautiful Quartett in A minor (op. 41, No. 1), which was admirably played by Mdme. Néruda and Messrs. Ries, Hollaender, and Piatti: but many probably came out of curiosity to hear Miss Maggie Okey, a former pupil of Dr. Wylde, at present studying with M. de Pachmann, and already officially announced as his future partner in life. Miss Okey was, perhaps, unwise in selecting for her *début* at these Concerts the very pieces with which her master has scored some of his most brilliant successes. She thus challenged comparison, but accomplished her task most creditably. First came Henselt's formidable *Etude* "Danklied nach Sturm," which enabled her to display the excellence of her mechanism; and, afterwards, her performance of three of Chopin's *Etudes* from op. 25—the one in thirds, the one in sixths, and the last in octaves—showed how bravely she can overcome the greatest difficulties, and how skilfully she has copied M. de Pachmann's style. The first Chopin *Etude* was deservedly redemanded, and at the close she gave for an *encore* Schumann's "Vogel als Prophet." The concert concluded with Chopin's graceful, though somewhat insipid, *Rondo* (op. 73) for two pianofortes, played by Miss Maggie Okey and M. de Pachmann. The programme contained, besides, some interesting vocal duets by Hollaender and Dvorák, charmingly sung by Miss Louise Phillips and Mdme. Fassett.

Mr. Willing gave his second concert last Tuesday evening. Miss Ambler and Mr. Sims Reeves were both unable to appear. Mr. J. Maas was an acceptable substitute for the latter; and Miss Mary Beare sang, in addition to a song by Rossini, Mendelssohn's "Infelice," set down for Miss Ambler. Miss Beare has a sympathetic voice, but not power enough for the Mendelssohn *scena*. The programme was curiously arranged. There was a first part including selections from various Operas by Gluck, Gounod, Rossini, and Mr. Goring Thomas. Mdme. Patey sang "Che farò," and Mr. Bridson a song from "Esmeralda." The second part of the programme included Beethoven's "Leonore" No. 3 and Purcell's "Come, if you dare." This was followed by Mendelssohn's "Walgurgis Night." We were pleased to be able to speak favourably of "King David" last concert; but one of Mendelssohn's best works, if not his masterpiece, was performed in an indifferent manner. There was some good singing; but if the society expects to succeed, there must be more colour in the accompaniment, more delicacy in the choral vocal parts; the leads must be properly taken up; and, in future, if Mendelssohn's *tempo* to "Come with torches brightly flashing" be not strictly adopted, the time must not degenerate into funeral-march pace. The solo vocalists were Mdme. Patey and Messrs. Levetus and Bridson. J. S. SHEDLOCK.

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